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JOHN PEACHEY

WHERE WE ARE AT.

New York, the capital city of our great republic, represents the spirit of the American stage in its fullest development. Where does it gets its plays? Whence comes its theatrical diversions?

The local amusement bulletin for this week answers this question.

At Abbey's—managed by a firm that deals solely in imported goods—we have those ripe products of the British stage, the Kendals, in plays of foreign manufacture—Mrs. Kendal, as usual, putting the showiest articles in the shop-window. At Palmer's Little Christopher, the English burlesque, is nearing its 250th performance. At the Garden Theatre Trilby, successfully dramatized by our English friend Mr. Potter from the English novel by the French-English M. du Maurier, has entered upon a highly prosperous career. At the Fifth Avenue there is a clever comic play, His Wife's Father, skilfully adapted from a German version of a French farce. At the new Garrick Theatre the English-American Mr. Mansfield ushers in his career as a metropolitan manager with a revival of the English satire, Arms and the Man. At the Standard crowds still go to laugh and laugh again at Mr. Gillette's capital adaptation of a French piece. At the Empire the London comedy, The Importance of Being Earnest, has just succeeded the London play, John-a-Dreams. At Hoyt's The Foundling, an English farce, with an English specialty performer thrown in for good measure, goes on swimmingly. At the Lyceum Mr. Frohman's stock company is giving an English version of a farce which enjoyed popularity in Paris forty years ago, with occasional matinee performances of the English Case of Rebellious Susan by way of variety. At the American, The Amazons fills the week. Italian and French operatic chestnuts are thick as leaves in Vallambrosa at the Metropolitan.

The native product is represented thus: At the Herald Square Pudd'nhead Wilson—racy of the soil—attracts. The Greatest Show on Earth occupies the Madison Square Garden, with some American features as a stand-off for the wild beasts and the other living curiosities from furrin' parts. There is variety at Tony Pastor's. Aladdin, Jr., reveals the American shape at the Broadway. Living statues in bronze whoop up American art at the Casino. Specialty performances, more or less native, may be enjoyed at Keith's and Proctor's from high noon until the witching hour of midnight, without a break. Americanized Alexander Salvini holds up his end at the Grand Opera House. Captain Paul stimulates patriotism at the Fourteenth Street. There are vaudeville and living pictures at Koster and Bial's. The Old Homestead is in its last week at the Star. There is a soupçon of nativity at Hoyt's in the curtain-raiser, The Man Up Stairs.

And yet there are persons that persist in the infamous assertion that the sturdy American drama finds little encouragement in the American metropolis!

THE MAYOR TOOK A HAND IN IT.

Considerable excitement attended the engagement of the American Travesty company in Off the Earth at Mansfield, O., a week ago Saturday night. A member of the chorus, Claudie Carlstadt, after the first act, complained to a policeman that Joseph Doner and his wife, members of the company, had knocked her down and trampled upon her.

A warrant was issued for Doner's arrest, and a policeman went on the stage to serve it. He was rebuffed by Eddie Foy and other persons in the company. The Mayor, who happened to be in the theatre, went behind to assist in locating Doner. He was guyed to such an extent by Foy and others that he ordered the arrest of the comedian, Manager George Bowles, and the stage-manager, Fred. Edwards, on the charge of giving a performance without a license.

At the close of the performance everybody concerned repaired to the Mayor's court. Doner still being missing, the Mayor announced that unless he was produced at once the whole company would be locked up until Monday morning. This had the desired effect. Foy went after Doner, and found him in a neighboring cafe.

During Doner's examination Foy became facetious to such an extent that the Mayor committed him to jail on a charge of disorderly conduct. Later he was bailed out.

Next morning Doner and his wife were found guilty of assault, and fined $25 each. Eddie Foy paid $10 and costs for his humor of the night previous. Miss Carlstadt left the company.

THE CONSERVATORY'S SUMMER TERM.

The National Conservatory of Music, which was founded by that devoted patron of music Mrs. Jeannette M. Thurber, is doing splendid work. Its tuition is unrivalled, both in respect to completeness and moderate charges.

Dr. Antonin Dvorak, director of the Conservatory, announces that a special Summer term will begin on May 1 and continue to August 15, for the benefit of those unable to attend the conservatory during the Fall and Winter sessions. "It is the desire of the Board," says Dr. Dvorak, "to gather from all parts of the United States pupils whose after-labors will advance the cause of music in their native land. The Conservatory was founded and is maintained with no other purpose and by the liberal contributions of a few patrons."

The Conservatory has a staff of fifty-seven instructors, many of musical eminence. At present its pupils number 617. All applicants that possess remarkable talent are taught free of charge.

Members of the profession desirous to study any branch of music will find the Summer term of great benefit.

THE POND WILL CONTEST.

Anson Pond, the dramatist, is contesting the will of his elder brother, Charles M. Pond, who died last year. Proceedings were begun before a referee in this city last week.

The testator inherited a large fortune from his father. He added to it largely by successful business investments. At his death he left an estate valued at $850,000 to the city of Hartford, Conn.

Anson Pond contends that his brother, who is known to have been most eccentric in his later years, was of unsound mind at the time he made his peculiar will and his attorneys are confident that they can produce evidence to that purport sufficient to break it.

ON THE RIALTO.

Percy—"So The Court Plaster is stuck out West. Didn't it draw?"

Harold—"No, but the backer drew—out. Then they tried it on the commonwealth plan—n. g., of course. They might have known that."

Percy—"How?"

Harold—"Fools rush in where angels fear to read. Know anything for next season?"

JOHN PEACHEY.

The picture on the first-page of The Mirror this week is that of John Peachey, who has for the past two seasons been notable in the character of Columbus in 1492. Mr. Peachey has had a flattering offer to continue in this part another season, but will probably decide upon some other opportunity.

Mr. Peachey was born in London, England, and was intended to follow the law. He studied for that profession and passed all examinations necessary to entitle him to act as a solicitor. He had no taste for the legal vocation, however, and studied vocal music as a pastime. He sang at minor concerts in London, and then joined the company playing Dorothy at the Prince of Wales' Theatre, as understudy to C. Hayden Coffin, in January, 1887. Mr. Peachey remained in this capacity, playing also in the curtain-raisers, until November, 1888, when he went on tour to play Mr. Coffin's part, in which he continued until June, 1889, making about five hundred appearances, and winning a success that newly determined him to continue on the stage.

Returning to London, Mr. Peachey was engaged by Horace Sedger for a small part in the original production of La Cigale, and during the run of that opera he was promoted to the baritone part, and finally to the tenor role of the Chevalier. At the close of the run he went on tour, playing the Duke in a musical version of Planche's Follies of a Night.

Mr. Peachey came to America in 1892 to sing Robin Hood in The Bostonians' opera of that name. He has been successful in all of his professional endeavors, but the part of Sherwood in Dorothy seems best to fit his abilities and sympathies, although his Chevalier in La Cigale was an artistic performance. Mr. Peachey's voice is a light, high baritone. He has a good stage presence. His musical studies were prosecuted under Robert George of London.

THE ELVERSON-MAYO WEDDING.

One of the most interesting weddings of the season was celebrated in the Church of the Incarnation, at Thirty-fifth Street and Madison Avenue, last Tuesday afternoon, when James Elverson, Jr., of Philadelphia, and Eleanor Mayo were united in the presence of a fashionable throng.

The bride entered the church to the strains of the nuptial music from Lohengrin, accompanied by her father, Frank Mayo. She wore an ivory-white satin gown, with full train, trimmed with point lace and embroidered in pearls. A tulle veil was held by a coronet of orange blossoms, and a cluster of lilies was carried in the hand. The bride's only attendant was her sister, Deronda Mayo. The groom's best man was Lemuel Coffin Altemus, of Philadelphia. The Rev. Arthur Brooks officiated.

After the ceremony the immediate wedding party enjoyed a breakfast at the Waldorf. Here happy toasts were drunk.

The bride was educated in a Quaker school and a Catholic convent, and her parents were averse to a stage career. Her theatrical experience, which has been brief, is now concluded. She made her first appearance in this city on Nov. 21, 1893, in the title-role of King René's Daughter. After a subsequent appearance in concerts, she engaged for the title-role of The Princess Bonnie, in which she was very successful.

The groom is general manager of the Philadelphia *Inquirer*, a member of the staff of Governor Hastings, of Pennsylvania, and brother of Madame Patenôtre, wife of the French Ambassador.

A PLAN FOR POPULAR MUSIC.

A meeting of prominent women was held in St. Stephen's Church last Wednesday to listen to a plan by Mrs. Fay Pierce, a sister-in-law of Theodore Thomas, for furnishing high-class and popular music at nominal rates to counteract the influence of certain resorts considered detrimental to the city's morals.

The plan involves the leasing of the Madison Square Garden for six weeks during the Summer. Here it is proposed to erect fountains and decorate with flowers and plants, and give a series of concerts similar to those conducted by Theodore Thomas in Chicago; to serve light refreshments, allow smoking, and charge but twenty-five cents for the greater number of seats.

At the meeting a committee was appointed to interview certain capitalists who it is expected will contribute the money needed for the enterprise, and another meeting will be held this week to further the scheme.

CLOSE OF A SUCCESSFUL PARTNERSHIP.

On Saturday next the copartnership between A. M. Palmer and Edward E. Rice will be dissolved. Under the terms of the dissolution Mr. Rice will retain all rights to 1492, while Mr. Palmer will have the exclusive ownership in Little Christopher.

Both these burlesques have been profitable to Messrs. Palmer and Rice. Little Christopher is good for a long life yet on the road, and 1492's popularity has not waned altogether. Next season Mr. Rice will produce another of R. A. Barnet's burlesques, Excelsior, Jr.

The Palmer-Rice partnership came near ending last year. The source of dissatisfaction was remedied, however, and it continued through the present season. The dissolution is said to be made under perfectly amicable conditions.

RHEA'S COMPANY IN A WRECK.

Madame Rhéa and her company were on a train of the Flint and Père Marquette Railroad wrecked twelve miles East of Manistee, Mich., on April 13. Rhéa was going from Manistee to Ludington.

A broken rail caused the engine to jump the track, taking two coaches also over a slight embankment. Fortunately the passengers escaped with severe bruises and a shaking up. The fireman received injuries from which he died.

W. S. Hart, Rhéa's leading man, distinguished himself for his coolness and aid to those needing it in the emergency, and received a personal message from General Superintendent W. F. Potter of the railroad company thanking him for his services.

CLARKE-PRINCE.

Creston Clarke and Adelaide Prince were married at the Church of the Incarnation, Madison Avenue and Thirty-fifth Street, by the Rev. Arthur Brooks, last Wednesday at noon. The only witnesses to the ceremony were the bride's mother, Mrs Solomon Rubenstein, and her brother, Rudolph Rubenstein, and wife.

The bride was attired in a blue crepon walking dress. After the ceremony a wedding breakfast was served at the bride's residence, No. 200 West Forty-fifth street.

On Wednesday evening Mr. and Mrs. Clarke started for Boston on a short wedding tour. They expect to star jointly next season in a Shakespearean repertoire.

CAUSERIE.

Sydney Grundy does not believe that such a thing as the new woman exists. He confesses with great satisfaction that if she does he never came across her except in novels. Yet Mr. Grundy wrote a play called The New Woman. Did he wish to carry out the rather cynical axiom of Paul de St. Victor, that one writes or speaks with unfailing assurance only of things one does not know? Grundy does not believe that any new problems concerning the relations moral and social which bind men or women have startled the world only lately as Sarah Grand and her followers assert. He believes in the statement de Vogué made public some time ago, that "problems" demand solutions, and always fail to receive a proper and satisfactory solution so long as there exists on earth "one woman and two men."

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Madame de Grandfort, the brilliant French writer, whose contributions to the *Figaro* and *Vie Parisienne* are so welcome to the real Parisian, commenting upon the above saying said to her daughter, Madame Marnière: "But suppose there were two women and one man?" Mother and daughter looked at one another musingly. The question was too formidable to be answered immediately. Madame de Grandfort wrote a short play upon an idea that her remark suggested.

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Arsène Houssaye is such a fervent admirer of women that the first question he asks whenever a man wishes to be introduced to him is, "Does he enjoy the society of women?" In case the answer is no, the maitre declines the acquaintanceship.

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It is said that Marcel Prevost, who is at work on his play of Les Demi-Vierges, taken from his novel which attracted such widespread attention, studied the characteristics of the woman whom he made the heroine of his book in London. The book is much more of a study of certain phases of cosmopolitan life than a novel, and should a play be built on the main idea it will certainly be a problem play.

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Malcolm C. Salaman, whose dramatic criticisms in the *Sunday Times* were one of the features of this paper, is the author of one of the most remarkable plays that has been written in the last few years. It is perhaps too bold as far as the subject is concerned to please our audiences, who prefer to be simply amused at theatres rather than to be preached at. Salaman is Arthur W. Pinero's great friend. The two men are constantly together, and Salaman is the first man to hear the subject of any play that Pinero writes. This is quite a distinction, as Pinero is very secretive about his plays. The actors cast for The Notorious Mrs. Ebbsmith were sworn to absolute secresy. The title of the play was only given to the daily newspapers five days previously to the production of the play.

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Of the many erratic French writers Georges de Porto-Riche, the poet and dramatist, is the most erratic. Yet occasionally he condescends to be humorous in a very simple and good-natured way. At a premiere in Paris last year, as he was leaving the theatre, a friend of the author of the play that had been justly acclaimed approached him, and noticing his sad countenance, said, "*Eh bien!* Georges, why are you so sad? One would say that you had seen a play of your own, and that it had been a failure."

"I always console myself for the failure of my plays, but never for the success of other people's plays."

With this Porto-Riche turned away, and as he went muttered to himself, "The greatest gift a man can possess is not to know what a fool he is!"

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Eleonora Duse is a great pessimist. She has what the French call *du vague à l'âme*, which would about mean in English that her soul was vacant.

To her life is a long, dreary, monotonous drudgery, with the one inflexible feature that there is no help, no remedy for it except death, and death is not a remedy—or a mighty poor one—as its effects are unknown.

Her favorite saying is that "the only consolation life holds forth is the certainty of death, the end—and death is the unfathomable, unanswerable point of interrogation."

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Speaking of *vague à l'âme* reminds me of a rather sharp answer a woman at an afternoon reception in Paris gave to a dude who was complaining of being blue and of having a vacant soul:

"The trouble with a great many people is that they think they have vacant souls, when it is only their minds that are vacuous."

Martine.

A PERSISTENT STRONG MAN.

Irving Montgomery, the strong man who has been appearing at the Casino, still endeavors to trade upon the reputation of Sandow in his announcements. The press agent of the Casino, previously to Montgomery's opening, sent out matter to the papers reflecting upon Sandow's character and professional ability, and insinuated that Sandow was of second rank to Montgomery.

Montgomery is the man who last year advertised himself as "Sandowe," and in San Francisco and elsewhere endeavored to palm himself off as the genuine strong man of similar name. In Cincinnati last September Sandow secured an injunction restraining Montgomery from using the purloined name and from putting it in his advertisements. In spite of this Montgomery continued the offence and he was promptly hauled to court again charged with wilful contempt. Upon the testimony being heard the Judge found Montgomery guilty and sentenced him to pay a fine of $100 and costs.

It seems that this and other lessons administered to Montgomery have not curbed his vaulting ambition to profit by the real Sandow's reputation.

SOME RAPID TRANSIT.

Some quick time was made last week by tragedian Charles Collins. Last Wednesday George Holland, of the Girard Avenue Theatre, Philadelphia, telegraphed his agents in this city, Simmonds and Brown, to the effect that his brother Joseph, who had been playing Brutus in their production of Julius Cæsar, was seriously ill, and could not go on that night. The instructions were to find another Brutus at once.

Colonel Brown, who has all the living Brutuses at the tips of his fingers, telegraphed to Charles Collins, who lives at New Rochelle and who formerly played the part with Barrett. Mr. Collins caught the 3:50 train for Philadelphia, arrived in that city about 6 o'clock and took his cue at the theatre at the proper hour.

This is probably one of the quickest substitutions, considering the distance, ever made.

GOSSIP OF THE TOWN.

Mrs. G. H. Gilbert is the "first old lady" *par excellence* of the American stage. She was born in Lancashire, England, but her first stage appearance occurred in this country when she emerged as one of the fairies in John Rice's production of The Cricket on the Hearth in Milwaukee, in 1861. She then went to Chicago and afterwards engaged with John Elsler at the Cleveland Theatre, where she played in the entire range of old standard dramas, principally as "first old lady," although she was merely a young woman at the time. While at Cleveland she also had occasion to appear in the support of all the leading stars of the day. Mrs. Gilbert made her New York debut in 1864 as The Marchioness in Finesse with Mrs. John Wood at the Olympic Theatre. Her first pronounced hit was as the Schoolma'am in John Brougham's Pocahontas, and subsequently she was accorded great praise for her personation of the Marquise in Caste. In 1879 Mrs. Gilbert was engaged by Augustin Daly for his excellent stock company, where she has remained ever since, gaining an enviable reputation for her refined and delightfully humorous portrayals of the numerous characters in which she has appeared during that time.

Wilton Lackaye has given up his idea of starring in view of his recent hit as Svengali.

Willis E. Boyer writes that the season of The Temptation of Money will not close until June 1, at Montreal. Mr. Boyer states that while business has not been great he has managed to pay all bills.

Criptic Palmoni has been engaged by George Holland for the Girard Avenue Theatre, Philadelphia.

Una Abell, of the Young Mrs. Winthrop company, recently visited Wenona Brooks, late of the Joseph company, in Detroit.

Milton Aborn has engaged for his Bijou Opera company Sylvester Cornish, Ida Mulle, and Warren D. Lombard.

C. H. Sweeney and Winnie Rigel were married by the Rev. J. M. Carr, at Cambridge, O., on April 15. Mr. Sweeney, who was formerly of the Sweeney, Alvido and Goetze Minstrels, has joined the Cook and Whitby Circus.

Frost and Fanshawe's Darius Green company will remain out all Summer. The company includes F. H. Frost, A. L. Fanshawe, managers and proprietors; W. C. Macawley, C. P. Coast, Marion Lytell, H. C. Waldmore, Charles Dale, Mabel Frost, Flora Frost, Irene Duckett, Mrs. C. Johnson, Baby Johnson.

Canary and Lederer have engaged for The Mimic World, Charles Dickson, Dan Daly, Annie Sutherland, Arthur Dunn, Lee Harrison, Marie Dressler, Carrie Perkins, Harry Davenport, and David Warfield.

Alice Endres has been specially engaged for the part in which she originally appeared in The Fire Patrol during its run at the Bowdoin Square Theatre, Boston, late this month. George Scott, a member of the Danger Signal company, which closed season on Saturday, has also been engaged for this production.

Howard Elmore telegraphed from Washington last week of the great success at the opening of Thatcher and Johnson's Minstrels at the Academy in that city.

Edmund Lawrence will direct the annual Spring tour of Frank Hennig, commencing on May 9. The repertoire will consist of Richard III., Hamlet, and Othello.

Francis Wilson will close his season at the Broad Street Theatre, Philadelphia, on May 11. Next December Mr. Wilson will produce Sullivan's The Chieftain at Abbey's Theatre, this city.

James F. Fulton and Helen Fox, of the Temptation of Money company, were married on March 26.

The Sisters Leigh will close a successful season with Donnelly and Girard on May 4.

Wagenhals and Kemper have taken offices in Abbey's Building. They are now mapping out Louis James' tour for next season.

A. Toxen Worm, who for two seasons has been doing the advance and press work for James O'Neill, may soon leave for Europe for a permanent stay. Mr. Worm was formerly the well-known critic of the Pittsburg *Dispatch*.

William Miller Farnum intends to star the coming season in Old Sweethearts, The Bachelor's Ball, and Fashion's Fool, three pieces written by himself. It will be remembered that Mr. Farnum played the title-role in Dr. Bill for nearly two seasons under the management of George W. Sammis.

Charles A. Loder closed a season of thirty-three weeks last Tuesday at Mannington, W. Va., and has returned to his home in Philadelphia.

Amelia Bingham has been engaged to play the title-role in the production of Fernande at the Girard Avenue Theatre, Philadelphia. Emily Rigl will play Clotilde in the same production.

It is said by a London paper that Oscar Hammerstein has offered Vesta Tilley $850 a week with first-class passage to and from this country for a season at his Olympia.

Walter Hubbell is now under the management of Lee W. Townsend, who is booking him to play Richard III., Hamlet, Othello, and Macbeth for the rest of this season and next season.

The Phelps-Whelan company is pirating In Old Kentucky, The Golden Giant, and other plays in Iowa.

The Lewis and Tilbury company went to New Orleans from Buffalo recently and stranded in the former city without a penny. Although Manager Henry Greenwall was not concerned in the coming of the company—they were booked by another management in New Orleans—he assisted several of the members to leave town.

JOSEPH JEFFERSON'S ADDRESS.

The Veteran Comedian Instructs and Entertains an Audience at the Berkeley Lyceum.

The occasion of Joseph Jefferson's address before the American Academy of the Dramatic Arts on last Tuesday afternoon partook also of the nature of a social function, as there were a number of prominent professionals present, and following the enjoyable lecture a general reception took place.

The Berkeley Lyceum was crowded to do honor to and gain information from the veteran actor. The little stage was tastefully set, and at 3 o'clock Mr. Franklin H. Sargent, President of the Academy, opened the exercises with felicitous remarks, and then Mr. Jefferson was escorted down the centre aisle to the stage, the entire audience rising and applauding him as he went.

His address, the essence of which is here quoted, was interspersed with numerous anecdotes, extemporaneous wit, and charming humor. The frequent applause that interrupted the speaker was an evidence of the great pleasure with which his audience heard him. The lecture-stage lost a fine and finished orator when Joseph Jefferson adopted the dramatic calling, for in either direction he shines with equal genius and polish. His winsome personality, his confidential manner of addressing his hearers, his sly twinkle of the eye and chuckle in making a good point, all combine to make him a thoroughly fascinating speaker.

When the enthusiasm which greeted his entrance had partially subsided, Mr. Jefferson spoke as follows:

"LADIES AND GENTLEMEN: I thank you for this overwhelming and generous greeting. I need scarcely tell you, as there are so many professionals present, that there is nothing so delightful to an actor and so congenial as a good round of applause, and in the present instance, it answers a double purpose. In the first place, it assures me that I am welcome, and in the next it gives me time to think of what I am going to say. I would not have you suppose by that remark that I am not prepared to address you. It would be a very poor compliment after the honor that has been paid to me by Mr. Sargent in his invitation and you in your presence. I am prepared with some matter that might possibly interest you and the matter of preparation you know is one of the important adjuncts of our art. The word rehearsal means preparation, so that we become prepared by habit, and certainly my habits have been of some years' experience as you know. (Applause.) Thank you. When actors do agree on the stage, their unanimity is wonderful, and I am glad that you agree with me.

"It is quite likely that if the public were here—you, of course, would not be so affected—but the general public would naturally associate my voice, manner, and action with characters I have acted upon the stage, and my characterization would at times remind them of Mr. Golightly, the toy-maker; Caleb Plummer, that irascible old humbug; Dr. Pangloss, and still more likely of that vagabond of the Catskills—Rip Van Winkle. (Applause.) I am requested by Rip to say that he is very much obliged for that. The other characters feel a little hurt at not receiving any. But, if the public have been entertained, or you have derived any amusement from these characters, you must remember that, on those occasions I had the advantage of costumes, scenery, and moreover was surrounded by a talented company of actors and actresses who, for the time being, shared with me in the applause of the public. I am here, stripped of every dramatic adjunct, no costume, simply disguised as a gentleman, and in that novel character I am here before you, not furnished with the superb language of Richard Brinsley Sheridan, Dion Boucicault, Washington Irving, George Coles, and most of those worthies and immortals of the past, but thrown entirely upon my own resources and, in that impoverished condition I appear before you, in a nervous condition, not knowing whether I shall sink or swim.

"When I say the 'novelty' of the position, I speak of that of an orator. Many of you in this School may be actors and some of you may be orators, and it is as well, particularly for the gentlemen, and possibly the ladies (as we have had fine female orators) to search well through their own temperaments and find out whether nature has fitted them for the stage or oratory. The attributes of both actor and orator are in some respects identical. For instance, the actor and the orator should both possess good voices, fine articulation, graceful gesture and above all personal magnetism. After that they reach the cross roads and so part company. The orator is impressive or should be, while the actor should be impressionable; or, in other words, the orator impresses his audience by what he says to them, whereas the actor is often most impressive when he shows how he is affected by what is said to him. The orator never has to listen whereas we have. That 'to listen' is one of the most important of our arts; to call attention to the subject then necessary to be considered. The orator is something in the position that I am now. He talks to the public. We talk for the public. Nothing abuses or destroys illusion more than to turn and look at the audience as many of us do. I know I often find it true of myself, and reprimand myself very severely for it. We naturally, sometimes, when we are uncertain, seek in the audience for some sympathetic face that will encourage us, and woe betide us if we get an unsympathetic face. Now, the orator speaks to the audience. His magnetism is directly to them, whereas the actor is his audience. The qualities of oratory and the dramatic quality pervade all the arts.

"As to the impression with regard to our art, acting has been called (I think somewhat erroneously) a mimic art. No art is good that is imitated. I should prefer to call it a suggestive art. You have got, in a play, to represent the history of possibly a life-time in two hours and a half or three hours. How can you imitate the important events of nature? You can suggest them, and by that suggestion, entrance the audience, and they believe that they have been listening to the history of a whole life-time. By the art of the playwright and actor it has been condensed into three hours, and that can only be done by suggestion because, in imitation, there are so many capital things that are not worth doing. If our art should have to be so condensed as to make the years of a life-time appear in a few hours, we must only use that time for the salient points, so as to bring before the audience only those instead of wasting time over unimportant details. That is why it is not an imitative art, and the greatest powers that have lived and will live in the future are those who have suggested and not imitated. As Emerson says: 'The imitator mars his own perfection by giving us the imperfections of another.' (That is not mine. I wish it were!)

"And now of genius and of art. That is very delicate ground because the most profound minds have tried to analyze what genius is—where it begins and where it leaves off—and where art begins to assist genius. Those who have genius must be careful not to despise art. Art is the hand-maid of genius and only asks the modest wages of respectful attention for her services, and if those wages are paid, she will be a faithful servant, but if the bill is not honored, art will seek another place and then good-bye to genius. Art is more important in our profession than in any other. It has lately been denied that it is art at all. It would take a long time to debate that question, and it is a very difficult one to debate, because there is just enough truth in it to bother you.

"Before the painter sends in his picture to the exhibition, he can ask his friends to criticise—possibly they may not be the ones to do so—but at all events it can be criticised; it can be changed, it can be altered, and he can send it to the exhibition, and no criticism that can be heaped for or against that picture can alter it. It has been finished under his direction and repeated criticisms. Before the writer published his book, it is read and re-read. I know I read and re-read my book to my wife very often, and how patient she was! All this can be done before it goes to the publisher. So with statuary. So with everything relating to the arts except the art of acting, for that picture is in progress while it is being looked at. It is not a finished picture until the curtain falls upon the whole thing and the critic in front may sit in a private box and, by his presence, paralyze an actor. Of course he can! An unsympathetic face can do it. Just imagine a painter having some friend of his paralyzing his work while it is in progress. We are the only ones who cannot rub out. The painter rubs out, changes and alters. The actor cannot go back and say: 'Excuse me, ladies and gentlemen, I would like to act that thing over again.' The drama will not halt for him, and that is why art is more important with us than with any of the other arts. Genius produces. Art reproduces. The other arts don't have to reproduce. The painter don't have to go on painting his picture over and over again. I have played the part of Rip Van Winkle a great many times, and I have to take care that I act as well if not better than I did thirty years ago. You will excuse my referring to my own part in this matter. I mean to say that art, as applied to acting, allows us to reproduce night after night the same part, and now here comes up an anecdote which I heard from Mr. Charles Couldock—that worthy gentleman of our profession—in relation to this very matter, that a man by his art can produce an effect over and over again if he does not lose interest in the part. He must not lose interest for, if by repeated performance, the old story fails to kindle the fire, the actor becomes weary and the audience tired. Mr. Couldock told me he heard a conversation between Mr. Macready (one of the greatest artists of our time) and Mrs. Warner. It was about the play of 'Werner' in which they had been acting. Mr. Macready found one of the speeches which many years ago had produced a great effect fell stillborn upon the audience. He said: 'Do you think, madam, it is because it was an old story to the audience?' 'No,' said Mrs. Warner, 'I think it is because it is an old story to you.' The speech is where Werner is accused of a theft by his son. Mr. Macready asked: 'Mrs. Warner, how is it that this speech has lost its effect?' 'Why,' she said. 'Mr. Macready, ten years ago, when you spoke that speech, you were dumbfounded at the accusation. You stood and trembled with emotion. You hesitated and cast about for words to excuse yourself. In fact, you spoke like an honest man who was for the first time in his life accused of committing a theft.' 'Well, and how do I speak it now?' 'Well, Mr. Macready, you speak it now as if you had committed a great many thefts and always had an excuse ready.' When I heard that anecdote from Mr. Couldock, I thought to myself, 'Here is something that I must look into.' I found many of my points had been slipping away. They had gone and I could not find them, and did not know the cause. I then tried to school myself to listen to each word, each question asked, and to look upon the action of the play as if I never had seen it before—to turn the matter over in my mind, and then, as if the idea had then struck me, answer the question as though I never had heard it before, although I might have heard it over a thousand times. Now, I am not sure that I may have achieved this, but I do know it is the only way I could arrive at it, and I should advise you in future, when you are playing for many nights to try and infuse into your mind the surprise you had when you first read that play. It is not an easy thing to do, bnt I do believe it is the only way, and if it is of any value to you, you are quite welcome to it.

"Now, let me say that of course you must take what I say and have already said with a certain amount of caution. I don't wish to talk to you as an oracle. I did not come here for that purpose. It was merely for an interchange of ideas, and I should be just as happy to learn as to teach. There is no end to learning. That is itself as inexorable as eternity. It is true of all the arts and more particularly in our art, because we cannot look at our work in the past. It existed last night and will to-night, and does to-morrow night, but we cannot review it. The painter can say: 'How much better my painting was ten years ago than it is now.' The pictures *we* have painted are gone. We can't refer to them.

"At a lecture I once gave, one of the questions that was asked me was this. An old gentleman arose and glaring at me through the most ferocious pair of spectacles I think I ever saw, said: "Mr. Jefferson, don't you think this system of starring is the most pernicious that ever was forced upon the people? What do you think of it, sir? How do you account for a man having his name in large letters to the exclusion of others who may perhaps have as much or more talent than himself, and reimbursing himself ten times as much as the others? What do you think of a system like that?" I told him when I was a stock actor I looked upon every star and manager as a tyrant. When I became a manager and a star I looked upon every stock actor as a conspirator. But I said, I trust you will not blame *me* for inventing the starring system. It is a very old institution. You would have to go a long way back to find the inventor and in fact so far back that it will possibly land upon the shoulders of William Shakespeare who undoubtedly wrote for his stars. I don't mean to say that there are not great characters in Shakespeare's plays, but I do say that, in nearly every play of Shakespeare's there is one grand light. In Hamlet, Hamlet; In Richard III., Richard; in Coriolanus, Coriolanus; in Timon of Athens, Timon; in Merchant of Venice, Shylock; and so on. Of course, as I said, the other characters are magnificent characters and require great acting, but they are comparatively subordinate. I think Romeo and Juliet, while they are two stars, are so closely knit together—their interests and positions are so identical that they are a double star. They shine with but a single ray. So with Lady Macbeth and Macbeth. So with Iago and Othello. In all these, together the light comes from that central point. All of the characters of Shakespeare were written for the purpose of illustrating the passions: in Richard, ambition; in Shylock, revenge; in Othello, jealousy, etc. Now, when he came to Romeo and Juliet he wished to illustrate the passion of love, and he could not do that with one.

"I think possibly one might go even further back to account for the inventor of starring because Thespis, who acted alone upon a cart must have been a star. He was the only member of the company. Delightful! What expense he must have saved! I am told that, in all the excavations in Athens, though they have gone down thousands of feet, they have never yet discovered an advance agent."

At the conclusion of the address five questions were put to Mr. Jefferson by different members of the Academy, and although the actor was unaware of what would be asked him, he answered the queries in a most satisfying and convincing manner.

The questions and answers were as follows:

"Is there a principal faculty in the actor? If so, what?"

Mr. JEFFERSON: "The principal faculty would be I should say a gift. One of the principal and important ones is personal magnetism. Certainly imagination counts largely into it, the power of imagining a character and still more, the power of expression. It is not enough for an actor to know what he means. He must let his audience know what he means. Many people have felt that they are not understood and considered themselves much better in their art than they were, because they knew that their conception was correct, but they had not the means of expressing it. They thoroughly understood it themselves, but they had not the expressive face, the eye, manner and the gesture to express what they knew. They expressed it to themselves. It was infused whereas it should radiate. It is, upon the stage, not sufficient that a man should say 'No' standing upon the stage. He must look it and feel 'No' so that the most important faculty required in my opinion is that of expressing yourself outwardly, and conveying to the audience what you have already conveyed to yourself."

"What is personal magnetism?"

Mr. JEFFERSON: "I could no more tell you that, sir, than Mr. Tesla could tell you what electricity is. It is a quality that is invisible and only felt by its expression. You cannot trace it. You cannot tell when it will come. A man may have personal magnetism and be twenty-four hours without a particle of it, and he may at times have it quivering in his whole frame, so that it is impossible to describe personal magnetism. It is like genius and, as I said before, like electricity. I don't know but that it is a part of electricity."

"Which do you consider the greater art—personal or impersonal?"

Mr. JEFFERSON: "I think they should be combined. I don't consider it is very great art to be impersonal, and a man who is so personal that he only projects his own individuality into the character—that certainly is not art. I believe one can impersonate a character while he may not give the intention of the author, and it is very difficult to get at what the author did intend. You must remember that when Frederic Lemaitre came upon the stage as Robert Macaire it was intended as a serious part. He found the audience so cold that he turned the whole play upside down and made a comedy of it. When the author came around he embraced Lemaitre and said: 'You have done wonders to-night!' Now that was Mr. Lemaitre. He could not go to the part, but he brought the part to him, and by infusing a serious part with his own native humor, he astonished the author. This shows it is a difficult thing to get at what the author intended. I was myself the shaft of criticism when I played the part of Acres in The Rivals. It was pretty difficult to get at what Mr. Sheridan intended, and the only way is to make the character in harmony with the surroundings. The fact is that we have always considered that the proper way in which we saw the last man play it, and the original Bob Acres played it as the other comedians, such as Mr. Buckstone, played it in after years. As those favorites sprang up from time to time they gave it their interpretation. That is the only way I can answer the question of personal or impersonal, which I take to mean whether it is more difficult to represent the character through the author's meaning or through the personality of the actor."

"What makes an actor convincing to his audience?"

Mr. JEFFERSON: "His success is a very great thing. I must confess that is hardly a fair answer to that question. I don't know that it would be entirely convincing. The good acting will convince them or the effective acting. Sometimes it is effective without being very good, but the effective acting would be pretty sure to convince an audience that the actor knew what he was about."

"What is a gag?"

Mr. JEFFERSON: "I ought to know! But that very term is in some respects a misnomer. That is to say, it is understood. We employ the word gag for an interpolation—something that has not been written by the author. But the word gag is about as low and vulgar an expression as we could conjugate to illustrate interpolation. The word gag should be confined to those interpolations which are not only not in the author, but foreign to his meaning, interrupt the play and project into it some foreign matter or some slang of the present day into a play of the past. Should the actor so thoroughly feel the spirit of the author that he is impressed with the idea that he can introduce action, word or by-play that the author has not set down and so amplify the character, that should not be termed a gag. I mean, of course, that it should be so in harmony with the play that the very author himself would have written it if he had thought of it."

After the questions were disposed of Mr. Jefferson was presented with a wreath of laurel by Bertha Lassall for the Senior Class of the Academy; a bunch of violets and lilies-of-the-valley by Marguerite Gordon for the Junior Class; a bouquet of roses by Alice Fisher-Harcourt, for the Alumni of the Academy, and a cluster of ivy leaves by Bessie Tyree for the Twelfth Night Club.

On motion of Alice Fisher-Harcourt, President of the Alumni of the Academy, Mr. Jefferson was elected an honorary member of that association.

An informal reception was then held on the stage, the students being the hosts and Mr. Jefferson the guest of honor. Among those present were: W. H. Crane, William Gillette, E. H. Sothern, Rowland Buckstone, Charles Barnard, Mrs. Kendal, Bronson Howard, Brander Matthews, Laurence Hutton, William Dean Howells, Prof. Ware, and Prof. W. W. Goodwin. The Alumni of the Academy was represented by Alice Fisher Harcourt, Maud Banks, Mary Saunders, Ethel Chase Sprague, Sarah McVicker, Anna Warren Story, Robert Taber, Robert Weed, Joseph Adelman, Robert Jenkins, Bertine Robinson, Livingston Russell, Ada Curry, and Ida Conquest.

PROFESSIONAL DOINGS.

Thomas Keene, who has thus far enjoyed a most prosperous season, will in due time retire to his country place, at Castleton Corners, Staten Island, for the Summer. Mr. Keene is particularly strong as a star in the West, and an incident of his engagement some time ago in Kansas City is worth relating. It appears that while Mr. Keene was appearing in that city, a well-known citizen who had never been to the theatre, led by Mr. Keene's fame, went to see the tragedian's performance. "How did you like it?" the man who had never before been in a theatre was asked. "Like it!" he responded, "Look!" and he took from a pocket tickets he had made haste to buy for every subsequent appearance of Mr. Keene during the engagement.

Erskine Lewis will play Banquo at the special performance of Macbeth given at Abbey's Theatre to-day (Tuesday) by Clara Daymer.

The Metropolitan had several poor houses last week. The opening night was poorly attended, and the slimmest gathering of the season marked Wednesday's performance of Meyerbeer's Prophète, with a fine cast and excellent mise-en-scene.

It is announced by Arthur Hoops of Nat Goodwin's company, that he will marry Bettina Gerard early next Summer. Meantime Miss Gerard is proceeding for a divorce from Harrison J. Wolfe.

Another photograph of a pretty child peering through a torn copy of THE MIRROR has come to hand. It is of Baby Florence Olp, a professional tot aged half-past three, and it was taken at Lima, N. Y., on Nov. 25 last.

Katie Putnam is finding favor in The Old Lime Kiln. Next season she means to carry a complete scenic outfit for the play, which is from C. T. Dazey's pen.

A special performance of A Midsummer Night's Dream was given at Daly's last Monday for the benefit of St. Vincent's Hospital. About $1,000 was realized. Archbishop Corrigan, Vicar-General Mooney, Father Lavelle, and Father Newey occupied Mr. Daly's box.

Rosabel Morrison is coming to the front in a new light. She is in constant demand among photographers, who find her an admirable subject for artistic pictures.

At the matinee performance of The Viking on May 9 for the benefit of the Actors' Fund the sale of flowers and librettos will be in charge of Mrs. Fernandez. The books will be vended by stage children and members of the Twelfth Night Club will dispose of the flowers.

The two Morrison Faust companies will be equipped completely with new scenery next season. The large business enjoyed steadily by these companies is due to their excellence.

Our Uncle Dudley closed season at the Boston Museum last week. Manager Frank Currier has returned to town and will devote his time to booking the comedy for next season. He is satisfied with the results of the past season, and has received many requests for return dates at increased percentages for next season.

By permission of Daniel Frohman, Fanny Addison Pitt has been engaged by Sol Smith Russell to play the part of Mrs. Malaprop in his production of The Rivals next season.

William Gillette's new play is entitled Secret Service.

Adele Ritchie complained to the police last week that her apartment 35 West Sixty-fifth Street was robbed by a servant girl who has since disappeared. Detectives are at work on the case.

John Griffith, who has been starring in Faust, will add Shylock, The Fool's Revenge, and Edmund Kean to his repertoire the coming season. Emil Ankermiller is in the city in Mr. Griffith's interest.

Fanny Bernard is prominent in a movement for the establishment of a home for indigent and aged actresses, and she has the cooperation of Mrs. Beaumont Packard and Mrs. J. Alexander Brown in an effort to work up a sentiment that will find expression in a benefit for this object. If a sufficient number of patrons communicate with those named, it is hoped by them that the project may assume encouraging form.

The Robin Hood Opera company closed season in Pittsburg on April 30.

Nancy Atherton, who was so seriously injured in an accident coming from the World's Fair two years ago as to force her retirement from the profession, has now entirely recovered and intends resuming her stage career.

Joseph Jefferson gave a matinee at the Amphion Theatre, Brooklyn, last Thursday, for the benefit of a local kindergarten union. Mayor Schieren and Mr. Jefferson made speeches during the afternoon. On Friday afternoon Mr. Jefferson gave a professional matinee of Rip Van Winkle. Many actors attended. Mr. Jefferson was called out many times and forced to make a speech, and the Kendals presented him with a floral horseshoe entwined with the American flag and the Union Jack.

NOTES AND QUERIES.

G. MARTIN, New York.—De Wolf Hopper will not appear in New York for some time to come.

MARY K. GAY, St. Louis, Mo.—Lillian Russell never appeared in Nadiy, to the best of our knowledge.

S. N., Cohoes, N. Y.—Louise Thorndyke was married to the late Dion Boucicault.

SUBSCRIBER, St. Louis, Mo.—Alexander Salvini is playing an engagement at the Grand Opera House this week.

C. T. G., Richmond, Va.—You can order dramatic books through the Supply Department of THE DRAMATIC MIRROR.

READER, Montgomery, Ala.—Lottie Collins is of American birth, we believe.

PROFESSIONAL, New York City.—Camille D'Arville was in Europe during the period you refer to.

M. WEST, Brooklyn, N. Y.—You will find a portrait and biographical sketch of Robert Drouet in the issue of THE DRAMATIC MIRROR dated Jan. 26, 1895.

J. L. BLISH, Fond du Lac, Wis.—Called Back was dramatized and played for some time in this country. Stories published since the international copyright law went into effect cannot be dramatized without the author's permission if the law is complied with by the publishers.

S. E. LEWIS, Topeka, Kansas.—Sarah Bernhardt played in Sardou's Cleopatra.

F. J. W., Bloomington, Ill.—THE MIRROR is ready to answer any reasonable inquiry, but how in the name of common sense do you expect us to furnish you with "the height and weight of Lawrence Barrett while starring with Edwin Booth?" We are always happy to furnish information on sensible subjects, but yours is a fool question beyond peradventure.

AMONG THE DRAMATISTS.

Harry B. Smith, the librettist, is in the happy condition popularly expressed by the phrase "in it." Rob Roy is playing to very large audiences in Boston, and is likely to be a big money-winner for several seasons. If it lasts as long as Robin Hood it will bring in royalties galore. That veteran opera, now five years old, recently played one week in Boston to $11,640, breaking the record at the Tremont Theatre with the biggest night in the history of the house. Messrs. de Koven and Smith have occasionally failed to strike a bull's-eye, but they certainly turn out a larger percentage of successes than any other opera makers. Since Rob Roy was produced in New York, both Sir Arthur Sullivan's Chieftain and Mr. Gilbert's His Excellency have been produced and shelved. Messrs. de Koven and Smith are busy with the rehearsals of the opera which they have written for Lillian Russell. The piece is called The Tzigane (*i. e.*, Russian for "gypsy"). Max Freeman and other good judges who have seen the libretto declare it to be the author's best work. In addition to this opera, Mr. Smith has several new works under way. He is the author of The Wizard, in which Frank Daniels and a carefully selected opera company will star under the management of Kirke La Shelle. Mr. Daniels had several other offers to star, but he accepted Mr. La Shelle's in order that he might play in The Wizard, with which he is greatly pleased. Another production in which Mr. Smith is interested is The Caliph, which Thomas Q. Seabrooke has contracted to produce by next October. Francis Wilson's next opera will be written by Mr. Smith, a contract between the comedian and the librettist having been signed last week.

A melodrama called The Northern Light, by James W. Harkins, Jr., and Edwin Barbour, will be produced at the Bowdoin Square Theatre, Boston, immediately after the run of Sutton Vane's The Light of St. Paul's next Fall.

Henry Tyrrell, who has been on the staff of *Frank Leslie's* for a number of years, is not only a versatile and able journalist, but a skilful dramatist. He has just completed a play called A Chain of Diamonds, based on Dumas' celebrated novel. A play from the same novel is meeting with considerable success in Paris at the Porte St. Martin. Mr. Tyrrell has placed all his dramatic interests in Alice Kauser's hands.

Hall Caine, the author of The Manxman, has written a strong and picturesque play entitled The Mahdi, which is to be produced by one of the foremost London actor-managers.

The report of the treasurer at the recent annual meeting of the Dramatists Club, showed that the finances of the organization are in a healthy and promising condition. During the year a large sum was expended in the efforts of the club to secure an amendment to the National Copyright law, and in compiling and printing the list of manuscript or proprietary plays; a list that is to be placed in the hands of every manager of the United States and Canada. The treasurer reported that the list would be ready for mailing very shortly, and added that while it may not be perfect, and a few errors may have crept into the list through the extreme hard work of the committee in obtaining the names of the real owners and authors of such a vast number of plays, he deemed it about as complete a compilation as could be made.

The veritable "make-up" box used for many years by John Brougham, has come into the possession of the Dramatists Club. It was presented by Brougham to his old friend, Thomas E. Morris, who, before his death, presented it to Jay Hunt, and by the latter it was donated to the club with some appropriate verses. A vote of thanks was returned to Mr. Hunt, and also to Fanny Aymar Mathews for a donation of the dramatic works and other writings of her uncle, the late Cornelius Mathews.

The next meeting of the Dramatists Club is to be a guest night, and a prominent American comedian will be invited to grace the head of the table. Several well-known American actors will be present as guests of individual members. In all probability the next meeting of the club will take place in their new quarters.

It is said that Thomas Hardy is dramatizing "Tess of the D'Urbervilles" for Mrs. Patrick Campbell.

Lack of space in last week's issue prevented suitable consideration of A Broken Potsherd, Atherton Bronnell's one-act play, produced by the students of the American Academy of the Dramatic Arts at a recent matinee performance. Mr. Bronnell, who is the editor of the Boston *Home Journal*, is not only an accomplished writer, but he has a thorough knowledge of dramatic technique and an artistic sense that is both rare and delicate. A Broken Potsherd is simple in story, but it possesses literary qualities of a high order and it deals with a vital subject in a masterly way. There are three characters. A woman sinned for love's sake. Years afterward she wins the heart of a worthy man. She makes an attempt, prompted by honesty of purpose, to confess her early fault. He has divined the truth and he wishes to spare her the disclosure of it. He achieves this, without her knowledge of his motive. A friend of the man's comes—a cynic. Hearing of the engagement and knowing the girl's history, he appeals to her to release the man she loves. The latter enters, overhears the discussion, rebukes his friend's endeavor, and takes the girl to his heart.

A Dog in the Manger is the title selected by Charles H. Hoyt for the entertainment in which his wife, Caroline Miskel, will be the central attraction next season.

According to London advices The Girl I Left Behind Me, produced recently at the Adelphi Theatre with William Terriss and Jessie Millward in the principal parts, is genuinely successful. It is not often that an American play finds favor even lukewarm in the British metropolis and for that reason the hearty acceptance of Messrs. Belasco and Fyles' vigorous and interesting work is food for congratulation. The production is completely English, Charles Frohman being interested only in a share of the royalties.

It is said that A. M. Palmer pays ten per cent. of the gross receipts as royalty for Trilby. Three per cent. is paid to Paul Potter, twenty per cent. to Harper and Brothers, and fifty per cent. to George du Maurier. As the dramatization is an immense money success everybody concerned in the division of the royalties has a good thing. Mr. Palmer is said to have cleared $20,000 by the run of the piece in Boston alone.

Charles Barnard's new play, The Blue Bonnet, will be produced at Meadville, Pa., on Thursday and Friday nights by the Chautauqua Press for the benefit of a charity. The piece is dramatized from a novel now running in the *Chautauqua Magazine*. The author is conducting the rehearsals. The play deals in a serious way with the Salvation Army.

Benjamin A. Roeder has just completed a four-act comedy in collaboration with Fred. Williams.

Mrs. Potter recently accepted the scenario of a new play by Charles Klein.

Will R. Wilson and Herbert Hall Winslow are under contract to write a play together. They will probably take an office in the Abbey Building.

CAPRICE FOR A BENEFIT.

The matinee performance at the Empire Theatre on Thursday afternoon in aid of the Maternity and Training School Department of the Hahnemann Hospital was highly successful, more than $1,000 being cleared by it for the worthy object. Minnie Maddern Fiske appeared as Mercy in Caprice—a personation too well known to demand comment. Arthur Forrest gave an excellent performance of Jack Henderson, a part he originated several years ago. Samuel Reed gave the decidedly best characterization of Jethro Baxter, the old farmer, that has been seen. Charles J. Bell was a capital Harry Woodthorpe; Percy Brooke played Professor Potts amusingly and without the low comedy antics that other actors introduced. Charles Charters was excellent as Wally, and Jefferson Carleton made Jake a clever bit. Edith Henderson was acted charmingly by Maida Craigen; Ella Fontainebleau played Mrs. Willoughby prettily and brightly, and Emma Stevens admirably represented the haughty Mrs. Henderson. Mr. Brown Smith managed the stage. A bevy of talented students of the Empire School of Acting made an animated and picturesque group of mountain campers in Act One.

AN EXTENSIVE PROSPECTING TOUR.

Gustave Frohman, after five months of almost constant travel throughout the United States and Canada, arrived in the city on Monday, bringing with him from Chicago Charles Frohman's Fatal Card company. He was found by a reporter in his offices at his Standard Theatre.

"During the past season I have organized sixteen companies in the face of the hardest theatrical season ever known," said Mr. Frohman. "I have found everywhere a feeling in favor of a better class of plays. Farce-comedy and the ordinary melodrama have been the severest sufferers.

"My business, of course, like others, has been up and down. My object this season has been to find out the actual theatrical value, as far as practicable, of every town in the country that supports a theatre. The worst business I met with was in the small towns of the South, where gross receipts averaged about $40 a night with one of my best companies. It was necessary for me to make this costly experiment to guide me in my next years' bookings."

THE NEW GARRICK THEATRE.

The interior of Harrigan's old theatre has been completely transformed since it has changed hands. It is now one of the handsomest and most luxuriously appointed playhouses in the city.

Pompeiian red and bronze are the prevailing colors of the new decorations, producing a very rich effect. New seats have been placed all over the house, and it is said those in the gallery are as comfortable as those in the orchestra.

A striking feature of the theatre is a Pompeiian room—where both ladies and gentlemen may lounge—in the basement under the lobby. This is furnished with divans and easy chairs and in the centre of the tiled floor is a fountain. At one end of the room is a counter at which women attendants dispense tea, coffee, and ices. Beyond the Pompeiian-room and opening from it, is a fernery with another fountain.

Along the stairway leading from the main lobby to the basement are hung seventy-six of Hogarth's etchings.

THE THEATRICAL MANAGERS' ASSOCIATION.

The plans for the proposed Theatrical Managers' Association are progressing. Last Thursday Managers Joseph Brooks, Augustus Pitou, and Jacob Litt met together and discussed the matter informally.

It was decided that it would be better to postpone the call for the preliminary meeting until May, when there would be more combination managers in town.

Said a well-known combination manager yesterday: "I shall be only too glad to join such an association. Only very few of us are alive to the benefits that the combination manager would derive from it. I verily believe we should be richer at the close of the season by several thousands of dollars."

A SUGGESTIVE DIALOGUE.

It is related to THE MIRROR that two managers met recently in a Pennsylvania town, where this conversation took place:

FIRST MANAGER—"How is business?"
SECOND MANAGER—"Simply immense."
F. M.—"How do you account for it?"
S. M.—"I trust in Providence."
F. M.—"Are you paying salaries?"
S. M.—"Regularly."
F. M.—"Why, you must have cut salaries?"
S. M.—"No. When I started I only promised to pay board."

CHARLES A. GARDNER.

D. V. Arthur, with headquarters at the Winterburn Printing Company's offices, 166 South Clark Street, Chicago, is now booking Charles A. Gardner for next season in The Prize Winner, which is declared to be the greatest success of that actor's career. The production next season, it is promised, will be characterized by the most capable acting and singing company as well as the most elaborate scenic surroundings he has yet presented to the public.

THE VIKING PRODUCTION.

Estelle Clayton's comic opera, The Viking, will be produced in aid of the Actors' Fund on Thursday afternoon, May 9. The preceding Sunday evening a dress rehearsal will be given to which the critics will be invited. Before the metropolitan matinee three performances will be held out of town in order to have everything running smoothly. On May 13 the opera will be given in Boston and later for a run at the Herald Square Theatre.

HERE AND THERE.

Here is an example of Western criticism. I quote from a newspaper in the verdant village of Green Bay, Wis.:

"Of course, there were touches of pathos just deep enough to cause the merry diapason of one's emotional system to respond in minor chords, but the next moment such a burst of hilarity would occur that all traces of sadness would vanish like frowns on a Summer girl."

The simile in the latter part of the sentence is not quite clear to me, but the "merry diapason" part of it is too sweet to be lost. I shall put that in my note-book, and try to work it in sometime as high-class original matter.

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I must add the Garden Theatre to my list of houses that play "The Star Spangled Banner" at the close of the performance. Last Monday night, Trilby had barely expired, when the stirring strains of the national anthem were heard.

—

And by the way, I must agree with the Boston writer who said Miss Harned lacked "Trilbyness." Strangely enough, the only character in the play not identical with its counterpart in the book is Trilby itself. I don't know whether it is Mr. Potter's work or Miss Harned's, but I must confess that the Trilby of the play is not, to me, the Trilby of the book. However, I think the change is for the better. Miss Harned gives a charming performance, and is a perfect picture of loveliness, and I am more than pleased with the characterization, for Du Maurier's blanchisseuse-model was never a person who appealed to my sympathy.

—

Could anything be finer than Svengali's demoniacial outburst of laughter at the close of the third act? This climax is haunting in its horror and ghastliness. The wild eyes, the white face, ghostly in its pallor, and the fiendish laughter are not soon forgetten. It was a great triumph for Wilton Lackaye. He has the spirit of the part admirably in hand; his make-up and acting both are as near perfection as possible.

—

And our old friends, Taffy, the Laird and Little Billee. They quickly found their way into our hearts, especially the dear old Laird, so admirably played by Mr. Glendinning.

—

Last Wednesday's *World* in its criticism on Fortune, at the Lyceum, speaks of "John" LeMoyne. W. J. will like this.

—

Boston Ideas, always bright and interesting, came out in an appropriate Easter dress of green.

—

Those who have never heard Joseph Jefferson lecture should improve the first opportunity to do so. The veteran is as fascinating and winsome an orator as he is an actor, and he relates his anecdotes in inimitable fashion.

—

A modest lady, whose name I withhold, writes: "A shoe firm in Pittsburg recently offered a pair of diamond-studded shoes to the lady that possessed a Trilby foot, and out of five thousand competitors I won the prize." Now, isn't that too lovely for anything? Diamond-studded shoes; golden slippers are not in it! I wonder how this rather delicate question was decided—if the Board of Aldermen or a committee of chiropodists acted as judges? And what was the number of the shoes? Write us more particulars, oh lady with the Trilby feet!

—

The other night I saw for the first time a play which has been running some weeks in New York, and which is accounted a great success. The audience was large and well-pleased, but I was wofully disappointed and bored into the bargain. To me the comedy is forced and stupid, while the climaxes are ill arranged, flat and uninteresting. I was not suffering from indigestion or anything else to prejudice my judgment. It must be another case of the majority always being in the wrong. You know what Ibsen says.

—

Have you noticed Charles Frohman's economical idea with his lithographs this season? When The Masqueraders was first produced, the paper was thought exceedingly novel and Aubrey Beardsley-ish. It simply consisted of the name of the play in large, plain letters, on a background of queer curlicues, and figures wearing masks, piping odd little instruments and holding skulls, with all the peculiar curves and twists of the new art school. When John-a-Dreams came on at the Empire the same paper was utilized, the only change being in the large lettering, and now that The Importance of Being Earnest is the bill, we still see this jim-jammy lithography.

—

Our correspondent at Greenville, Miss., sends the following: "When C. E. Callahan's Coon Hollow played here recently, there was a screech during the scene-shoving, and a girl in the audience was heard to ask 'Was that the coon holload?'"

It took me some time to recover from this, and fearing the consequences of its publication in this column I have left town for a few days.

THE OBSERVER.

THE INJUNCTION MADE PERMANENT.

In the Superior Court last Tuesday Judge Gildersleeve made permanent the injunction restraining Manager Sanford from producing the Tattersall's scene in The Pace That Kills. The contempt of court proceedings have been dropped, as it was explained that Mr. Sanford had not intended to wilfully disobey the injunction.

VAUDEVILLE ON THE ROOF.

During the Summer months Koster and Bial's Music Hall will be closed, and beginning on June 1 a variety programme will be given on the roof. "We have not yet decided on the programme," said Manager Cline yesterday, "but it will probably be similar to the programmes we are now giving down stairs. It may include, too, some living pictures."

W. A. BRADY PLAYS SVENGALI.

Lawrence Hanley, who has been playing Svengali with W. A. Brady's No. 1 Trilby company was dismissed from that company last Wednesday at North Adams, Mass. Manager Brady played the part of Svengali himself on Friday evening. Sheridan Block will probably take Mr. Hanley's place.

BRONZE STATUE CASE DISMISSED.

The trial of Bessie Stanton, Perham Nahl, Otto Kohler, and Rudolph Aronson on a charge of outraging public decency by exhibiting the bronze statues was called in the Court of Special Sessions last Wednesday morning. After listening to the evidence Justice Hogan dismissed the complaint.

CUES.

J. Charles Davis, who enjoyed a benefit on Sunday night under the patronage of the leading managers of the city, has long been identified with prominent amusement ventures in this city and on the road. He has immediately managed many attractions, and has with various theatres proved the general value of his services. For a time he was a member of the firm of Locke and Davis, general booking agents, but in more recent seasons he has devoted himself to business management. Mr. Davis is now, and for some time has been, the trusted lieutenant of Henry Clay Miner, with headquarters at the Fifth Avenue Theatre.

Charles T. Payne has been appointed stage manager by Samri S. Baldwin, "the white mahatma."

Daisy Dixon, who rides one of the race horses in The Derby Mascot, was thrown in the race across the stage at a performance in Cincinnati, recently, by the breaking of the saddle-girth, but marvelously escaped serious injury.

Milton Aborn, manager of the Bijou Opera company, caused the arrest of four property boys in Trenton, N. J., last week on a charge of robbing him of a diamond stud valued at $300, and $8 in money. The boys denied the charge, and each swore that he had seen Aborn's valet, a colored boy, enter his dressing-room. The valuables were not found, and the boys were held for the grand jury.

Denman Thompson's illustrated song entertainment was given at a special performance at the Star Theatre last Friday for the benefit of the Manhattan Hospital. About $1,000 was realized.

Mabel Clark, of the 1492 company, while riding a wheel in Middletown, Conn., last Wednesday, collided with a carriage and narrowly escaped serious injury. The wheel was wrecked.

Joe Burriss, an animal trainer and equestrian performer with Main's Circus, fell from a horse at Owensboro, Ky., last week, and sustained a broken leg.

Francis Jones and M. E. Rice's company opened a Spring tour at Rhinebeck, N. Y., on April 18, presenting Edward Owings Towne's operatic comedy, In Old Madrid. Charles E. Morrison, acting manager, writes that star, play and company made a hit.

BOOKS REVIEWED.

"The Divorce Mill." Realistic Sketches of the South Dakota Divorce Colony. By Harry Hazel and S. L. Lewis. New York: The Mascot Publishing Company.

This volume, the joint work of a Chicago newspaper reporter and a sojourning lawyer who have made Sioux Falls a study from their respective viewpoints, is made up of accounts of various divorce cases alleged to have come before the free and easy tribunals of the notorious territory named. The book gives descriptions of the locality, of its regular residents and those who make it a sojourning place until freed from matrimonial bonds, and assumes with necessary changes of names to give the "stories" of various domestic happenings that have resulted in matrimonial disunion. It is written for the greater part in a newspaper style, but it bears such evidence of familiarity with a strange condition of social affairs in the locality as to make it interesting alike to the casual reader and the student of sociology.

"Letters of a Baritone." By Francis Walker. New York: Charles Scribner's Sons.

The letters of a student in any foreign land written to a member of his family seldom have interest beyond that confined circle. The "Letters of a Baritone," written by Francis Walker to his sister, who, in the dedication of the epistles in book-form, is called "a noble woman and a true artist," form something quite apart from such writings. They embody essentially in their technical experiences and observations much matter of great value to others who may contemplate the study of vocal music in Italy; but they also contain matter of interest to the casual artistic reader, and are so admirably written and so suggestive of things beyond mere studentship as to make them generally entertaining and instructive. The author's vision is broad, his fancy is quick and pleasing, and his impressions are so happily conveyed as to suggest that literature might have claimed him if music had not.

Telegram from Russia:

"SEND TO ANITCHKOFF PALACE, ST. PETERSBURG, IMMEDIATELY, ONE DOZEN VIN MARIANI, FOR HER IMPERIAL MAJESTY, EMPRESS OF RUSSIA."

Ordered by the Court Physicians.

A subsequent letter, ordering a further supply of fifty bottles "Vin Mariani," states that H.I.M. the Empress of Russia has derived the greatest benefit from its use.

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IN OTHER CITIES.

DETROIT.

One of Charles Frohman's cos. presented a comedy called The New Boy at the Detroit Opera House 13-17. The co. includes some names well known in theatrical circles, such as James T. Powers, Frederick Robinson, R. F. Cotton, W. R. Shirley, Charles J. Greene, Helen Kinnard, Rachel Booth and Ella Gardner. It is almost a pity to see the names of such excellent actors as some of the above are, connected with anything so insipid as the farce entitled The New Boy. The only possible thing about it that is worthy of mention is the talent Mr. Frohman has gathered for its exploitation, and it would seem as if this talent could be employed in a more worthy manner.

Following The New Boy at the Detroit comes Nat C. Goodwin, who opens for a three-nights' engagement 11. The plays in which he will be seen during this visit to Detroit are A Gold Mine and A Gilded Fool, which will be presented respectively Thursday and Friday evenings, and on Saturday evening and at the Saturday matinee David Garrick and Lend Me Five Shillings. The co. supporting him includes Minnie Dupree, Blanche Walsh, Estelle Mortimer, R. G. Wilson, William Ingersoll, Arthur Hoops, Louis Barrett, Louis Payne, James Sanger, and Charles Lewis.

Week beginning 22 A Texas Steer will be given at the Detroit Opera House.

At the Lyceum week of 15-20, several interesting local entertainments have been given, notably among which was the concert given Tuesday evening, 16, by the Apollo Club—a splendid local musical organization—the most entertaining feature of which was the singing of Miss Yaw, who was the soprano of the occasion. This young lady is certainly the possessor of a voice of remarkable range, which has been well trained, and we may expect to hear much of Miss Yaw's success in the future.

Another event of importance to many Detroiters was the debut of Miss Maude Baker, which took place at the Lyceum Wednesday evening, 17. Miss Baker is a Detroit girl, who has been pursuing her studies both here and in New York in the anticipation of eventually going on the stage. That she has decided talent for her chosen profession no one could doubt who saw her in the role of Parthenia in Ingomar, which was the play presented. She has a beautiful voice, clear, sweet and strong, and a face that will be expressive with further schooling. Faults, and many of them, could certainly be enumerated in Miss Baker's acting, but they were the faults of crudity and those that come from inexperience, not those which result from the lack of natural talent necessary to win success before the footlights. Miss Baker was supported by good local talent, as well as by several professional actors.

But the most important local event of the week, or for that matter of the season in this line, will take place Thursday evening, 8, at the Lyceum, when a comic opera, called A Belle Isle Romance, will be presented, under the auspices of the Detroit Boat Club. It will be sung Thursday, Friday and Saturday evenings, and to judge by the sale of seats, it promises to be a brilliant and successful affair.

At Whitney's Grand week of 14-20 Down in Dixie, the popular and successful play written by Scott Marble, is the attraction. It is really a good thing, full of humor with just enough of the pathetic thrown in. The "Little Coon Band" and the dancing and singing darkies are among the especially interesting features of the entertainment. The staging of the piece is particularly good, and the pictures presented of life "down South" realistic and worth seeing. Mr. Marble the author appears in the cast, taking the part of a Southern squire. The other members of the co. have been carefully selected by him for the different characters, and are fully adequate for the proper presentation of the piece. Next week at Whitney's Finnigan's Ball.

At the Empire Theatre a play called Little Ora's Claim is in evidence week of 14-20. The title-role is taken by Lettie Le Vyne, who does fairly good work. The play itself is simply one of the old-fashioned conventional kind, with nothing whatsoever in it that is new or original. It is billed for the entire week of 14-20, and will be followed by Two Johns Comedy co.

KIMBALL.

PROVIDENCE.

The appearance of Mrs. Potter and Kyrle Bellew at the Providence Opera House 15-17 was an event of social as well as dramatic note, and although the audiences were not large, they were enthusiastic and appreciative. Francillon and Charlotte Corday were presented. Joseph Murphy opened 18 for the rest of the week and presented Shaun Rhue and Kerry Gow to large houses. Charley's Aunt 22-27.

Donnelly and Girard in The Rainmakers began a week's engagement at B. F. Keith's Opera House 15 to a large audience. These two comedians are as popular here as ever and their clever and amusing work was very enjoyable. The co. was good and the specialties contributed by the various members pleasing and entertaining. A big specialty bill has been provided for week of 22-27.

Gus Hill's Novelty co. gave its usual excellent variety bill at the Westminster Theatre week of 15 to very good houses. Every act was pleasing. Ladies' Club Novelty co. 22-27.

The newly organized stock co. at Trowbridge's Star Theatre made its first appearance 15-20 in William De Shetley's Alone in London. Alice C. Keane headed the co., and gave an excellent impersonation of Annie Meadows. Lester Lonergan, late leading man with the Coon Hollow co., won pronounced favor as Richard Ratcliffe. J. F. Kirke, C. W. Russell, James K. Keane, and Annie Kingsley had good parts, and played them well, and Charley Phillips and Gracie Emmett made the most of the comedy parts. Attendance very good. The Diamond Breaker 22-27.

Pinafore was presented at Talma Theatre 15, 16 under the direction of Fred. L. Gardiner.

The Players' Club, an amateur organization, recently dedicated Colonial Hall with a production of the three-act comedy Our Boys.

Reeves' American Band has been engaged for the Summer season at Crescent Park, one of our popular shore resorts.

James K. and Alice C. Keane, for several seasons members of Lothrop's stock co., are back in town after a two-years' absence and are members of the new stock at Trowbridge's Star. Their many friends gave them a cordial greeting on the first appearance in Alone in London week of 15.

Henry Green in advance of Charley's Aunt and J. J. Showles of Joseph Murphy's co. were here during the week.

Gus Hill's Novelties close season in Buffalo 27.

Charley Hacker, of Hacker and Lester, bicycle trick athletes with Gus Hills Novelties, renewed old acquaintances here during the week of 15. Mr. Hacker is a Providence boy and was a great favorite here in the days of roller-skating, when he and his partner Battey gave many clever exhibitions in the old Rink.

Etelka Wardell has been in town the past week rehearsing The Diamond Breaker.

HOWARD C. RIPLEY.

JERSEY CITY.

Darkest Russia was offered at the Academy of Music 15-20 to fair houses. The co. played here last season, but selected Holy Week, and did a light business. Manager Henderson had so much confidence in the attraction that he booked it for this engagement, and he has not been disappointed. The play is presented in an admirable manner by a clever co. Eva Byron as the Countess and M. J. Jordan as the Count are good. The scenery and mountings are handsome. E. H. Sothern 22-27; Humanity 29-May 4.

There was a slight drop in business at the Bon Ton Theatre 15-22, but a fine programme was presented, comprising Basco and Roberts, Falkowsky, the Saiambos, Bingham, Dave Foster and Fannie Lewis, Ed Parker, James Dilks and Harry Wade, Kitty Bingham, Phil Morton and Harry Coleman, May Wentworth, Billy and Louise St. Clair, William H. Daly, Tillie Gordon and Harry Fenton.

A very pretty new scene was displayed at the Bon Ton Theatre 15, the work of scenic artist William Medholdt.

Professor Henry Wagner, leader of the Academy of Music orchestra, was absent from his post of duty 17 for the first time in fourteen years. His daughter Clara was married on that date (17), and Mr. Wagner gave the bride away.

The Barnum Show will be here May 6.

Jersey City Lodge of Elks, No. 211, has settled on May 30 (Decoration Day) for the annual benefit. Tony Pastor and his co. will be the attraction. Mr. Pastor has not appeared in this city in some ten years, and a warm reception awaits him.

E. H. Sothern's repertoire will include A Way to Win a Woman, Captain Lettarblair, and Lord Chumley. A number of theatre parties are booked for Mr. Sothern's engagement.

Scribner and Smith's Circus is to exhibit in Bayonne 29.

C. J. Walker, business-manager of Darkest Russia co., will occupy the same position with Manager Ellis' new attraction, Bonnie Scotland, next season.

Darkest Russia closes its touring season here 29.

Selene Johnson, of this city, who is playing Kate Kennion in Frohman's Girl I Left Behind Me co., is making a genuine hit, judging from the handsome press notices she is receiving.

WALTER C. SMITH.

LOUISVILLE.

Wilson Barrett's engagement at the Temple Theatre 10-13 drew well-pleased audiences to witness The Sign of the Cross, and The Manxman. Maude Jeffries and a capable co. rendered the author-actor competent support.

James J. Corbett in Gentleman Jack was the attraction at Macauley's 16-18, and drew big houses, principally located in the galleries. This is the second visit of Corbett this season, and both have been profitable ventures. Eddie Foy in Off the Earth is underlined.

Sousa's Band gave a concert at the Auditorium 16, at which a most attractive programme was rendered, notable in which were several of the conductor's own compositions, which were favorably received. The particular attraction, however, was the appearance of Currie Duke, of this city, as a violin soluist. The young artist finished her musical education in Europe, and has had every opportunity for its perfection. She was enthusiastically welcomed, and fairly deluged with flowers. Her number was a "Faust Fantaisie" by Sarasate.

May Smith Robbins in Little Trixie at the Avenue is a representative soubrette of the hoyden school, and the play seems suited to her abilities. Special Delivery 21-27.

There was a most unusual event at the Grand. The attraction engaged for the week commencing 15 was a farce-comedy called A Turkish Bath. The piece was so unsuited to the house that after the first performance Manager Camp canceled the engagement, refusing to permit the co. to fill it.

Straight variety at the New Buckingham 15-20 drew the customary large houses. The bill was a good one throughout.

Wirt Williford, treasurer at the Grand, will spend his enforced vacation, caused by the cancelation of A Turkish Bath engagement, visiting friends in Alabama.

Harry and Stella Cuscaden, the talented Louisville children, who made such a hit during the engagement of the Ezra Kendall co. in A Pair of Kids in their specialties, have been regularly engaged by Mr. Kendall. They joined him at St. Louis on 15.

Messrs. Pelton and Williford, of the Grand Opera House, and Colonel Savage, of the New Buckingham, are announced for benefits at their respective houses at an early date.

The new manager at Macauley's who will succeed Lewis Haase has arrived in the city. He is Charles Scott, who has managed the Lexington, Ky., Opera House successfully for a number of years. Mr. Scott has a large acquaintance throughout the State, and is familiar with managerial affairs, and will no doubt make a success in his new position. Mr Haase leaves New York on 18, where he will locate, being connected with a dramatic agency there.

CHARLES D. CLARKE.

BUFFALO.

Easter week crowded all of the theatres. The new bonnets and gowns predominated. Despite the rumors of hard times, the season has been a remarkably good one for all of the houses, and Lent seemed to affect attendance this year less than any previous year in the memory of the managers.

At the Star Theatre an amateur performance of The Mikado, for the benefit of the Bootblacks' Home, made a handsome sum for this benevolent institution. Elihu Spencer (professional) who is booked for next season with Charles Hanford in Shakespearean repertoire, made an excellent Poo-Bah. Lillian Russell 18-20; big advance sale.

Milk White Flag at the Academy of Music has undergone many changes for the better, the cast being similar to the former production in this city. Lew Bloom is a recent acquisition. Kate Claxton 22-27.

Stewart's Two Johns is not constructed on the lines of an ordinary farce-comedy, the dialogue is disconnected and the plot vague, the humor resting entirely on the gyrations and gesticulations of the abnormally developed cast. The Hustler 22-27.

The New York Stars occupied the New Court Street Theatre 15-20, the bronze statues attracting the most attention. Gus Hill 22-27.

Volesca has returned to Shea's and is a great favorite. Her trapeze act possesses many new features. Mignonette is a newcomer—a most agile and graceful dancer and acrobat. Fred. McClellan remains a fixture at the house. Mr. Shea is negotiating for the sale of his variety house. His new theatre is to be finished by Sept. 1. A roof-garden is also contemplated.

Molloy and Herne, The Irish Senators, booked from Buffalo to appear in Rochester in early April two weeks. Upon reaching Rochester they were unable to find their trunks containing wardrobe, a demand was made of the West Shore company, and they were reimbursed for salaries and expenses.

BRET HART.

MINNEAPOLIS.

At the Grand Opera House Shore Acres was presented for the first time in this city 15 to a large and brilliant audience, and made a decided hit. The co. was strong throughout, not excepting the two smallest members. Charles Craig, as Nathaniel Berry, carried off the honors. He was obliged to respond to several curtain calls. E. J. Connelly appeared to marked advantage as Joel Gates, and W. H. Burton made an acceptable Martin Berry. The Little Trooper 18-20.

At the Bijou Opera House the Giffen and Neill stock co. presented The Jilt 14 to a fair-sized audience. What the audience lacked in numbers was made up in enthusiasm. The performance was thoroughly enjoyable throughout and richly deserved the cordial reception it met. Henrietta Crossman made a very favorable impression as Millicent Budleigh. James Neill gave an admirable rendering of Sir Budleigh Woodstock. Kate Blancke was a charming Kittie. George W. Denham was happily cast as Col. Tudor. Ann Blancke proved a decided favorite as Phyllis. Carrie Strong, an old-time favorite, was cordially welcomed as Mrs. Welter. Charles Kent, as Sir Maurice Wylie and George L. Montserrat, as James Daisey, also deserve special mention. Faust 21-27.

Manager L. N. Scott has returned from New York city.

Charles A. Parker, general press agent for Mr. Litt, will spend the Summer in this city.

George M. Ciprico, founder of the institute of elocution and school of acting in this city which bears his name, died at his home afternoon of 14, after a brief illness. Mr. Ciprico was at one time a member of the California Theatre stock of San Francisco, and also starred in Hamlet, Othello, and other tragic roles. His wife survives him.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Grand Opera House The Bostonians opened to fine business 15, and received an ovation from representative people of this city that has not been equalled by any attraction here this season. Prince Ananias, Robin Hood, and Maid of Plymouth were produced. Those old favorites, Mrs. Jessie Bartlett Davis, Messrs. McDonald, Cowles, and Barnabee were encored again and again. Such enthusiasm and applause are not often witnessed in this playhouse. James J. Corbett 18-20; Sowing the Wind 22-24; Nat Goodwin 25-27.

At English's Opera House, the German Theatre co. 15-17.

Sadie Hasson in Nobody's Claim, at the Park Theatre, opened to the usual good business 15. Si Plunkard 18-20; The Neuvilles 22-24; Duffy's Blunders 25-27.

At the Empire Theatre the wrestling match between Herbert Hale and Schumacker drew a packed house 15. Herbert Hale won the match; purse, $250.

The annual Press Club Benefit took place at the Grand Opera House on Tuesday afternoon, 16, and was a pecuniary as well as artistic success.

G. RECKER.

GALVESTON.

Lewis Morrison occupied the Grand 10, 11 in Faust and Richelieu. The high standard previously established for the former was in every respect sustained. Morrison's Richelieu was a consummately artistic performance throughout and easily ranks with the best. The engagement was not a pecuniary success.

The Baldwin-Melville co. played a return engagement 12-15 to good business.

Although both Lewis Morrison and Florence Roberts have clever understudies it is hardly the fair thing to impose them on an audience, even for a matinee performance without due announcement.

Manager George H. Walker, of San Antonio, is again our guest for a few days.

Manager Dave Weis' benefit is set for 29. U. S. Marine Band underlined.

C. N. RHODE.

BALTIMORE.

As Dionysius Dimple, in Buckstone's charming comedy Leap Year, Stuart Robson made an unqualified success at Albaugh's Lyceum Theatre. The play is admirably adapted to exhibit to its best advantage Mr. Robson's peculiar style, and at the same time gives excellent opportunity to the members of his co., who are by no means thrust into the background. Mrs. Robson portrays the serene and amiable Miss O'Leary in truly a wifely way, and her proposal was intensely enjoyed by the audience. During the week Mr. Robson will produce She Stoops to Conquer and The Henrietta.

Thomas Q. Seabrooke, who is a great favorite here, has enjoyed packed houses at Harris' Academy of Music, where he produced The Grand Vizier. Mr. Seabrooke has surrounded himself with a good opera co. Tuneful voices, pretty girls, a large and well-drilled chorus, together with attractive scenery make the performanre one well worth spending an evening, and incidentally a dollar and a half, to witness. In "Swim Out O'Grady" Mr. Seabrooke has a successful topical song, and judging from the number of encores he receives, he evidently makes the most out of it. Elvia Crox both sang and looked well, and was very captivating in her work with the star. Maud Williams has a sweet voice which was used to advantage in her several solos. Walter Allen and Irene Murphy also received the plaudits of the audience. The co. includes besides those mentioned A. S. Kingsley, Charles M. McDonald, Donald Baker, Karl Formes, Jr., Arthur Carleton, Arthur Concurs, D. S. Loeb, Eva Davenport, Florence Willey, Madge Anderson, Dora Allen, Aggie Vars, and Kittie Powers. Sandow 22-27.

A Texas Steer was seen at Ford's Grand Opera House. Joseph Jefferson 22-27.

Frank Jones, supported by a fairly clever co., played Our Country Cousin at the Holliday Street Theatre. Lillian Walton did some clever singing and dancing. Others in the cast were: Harry Weeks, Lee Cressler, John P. Kennedy, Tom Croxton, H. B. Grant, Inez Yeager, and Isabella Randall. The Derby Mascot 22-27.

Uncle Tom's Cabin was put on the stage at The Howard Auditorium by Manager Kernan's stock company. Lola Dean Dryden, a niece of Manager Tunis F. Dean, of Harris' Academy of Music, appeared as Little Eva, making quite a success. Stock co. 22-27.

The City Sports drew large houses at Kernan's Monumental Theatre to witness a good vaudeville performance. The Nelson Sisters gave tumbling and acrobatic feats, and Lillian Lancaster sang a number of songs. Others in the co. are George Snyder and Harry Buckley, Phil. and Crissie Sheridan, Alice Wren, and Minnie Daly, Matt. Flynn, and Mlle. Zitela. The French Folly co. 22-29.

Ysaye the violinist appeared in concert at Harris' Academy of Music on Monday afternoon of 15. He was assisted by Aime Lachaume, pianist, and gave a delightful performance.

HAROLD RUTTLEDGE.

ST. PAUL.

At the Metropolitan Opera House Della Fox Comic Opera co. presented The Little Trooper 15-17, opening to a large and fashionable audience. Della Fox, as vivacious and pleasing as ever, rendered the role of Clairette Duval admirably both in voice and action. Miss Fox is quite a favorite with St. Paul theatregoers and met with a very complimentary reception. Paul Arthur was decidedly good in the role of Emile Duval. Jefferson D'Angelis was excellent in the role of Gibbard. Villa Knox met with noticeable favor in her pleasing rendition of Mathilda Louvin. Marie Celeste was an excellent Octavie. Charles J. Campbell, Alf. C. Wheelan, Ed. Knight, and Charles Dungan finely rendered their respective roles and well deserve favorable mention. The performance gave general satisfaction. Gilmore's Band 18; Esmeralda, by local talent, 19.

At Litt's Grand Opera House Lewis Morrison's Faust was presented by a clever co. 14-20, opening to good houses. The piece was well staged and the scenery and electric effects very impressive. Rosabel Morrison is a very pleasing and attractive actress, and makes a charming Marguerite. F. D. Montague as Mephisto, Donald McLaren as Faust, and Louise Muller as Dame Martha were efficient in their several roles. The Giffen and Neill Stock co. in Nancy 21-27.

Mr. Giffen wishes to correct the statement that he sold out the Giffen and Neill Denver Stock co. to Mr. Farley, and states that the Giffen and Neill Stock co. will play Jacob Litt's circuit during the Summer season.

The concert given at the Metropolitan Opera House on Sunday afternoon, 14, was a testimonial tendered Prof. George Seibert, the leader of the Metropolitan orchestra and the Seibert concerts. A fine programme was presented and greatly enjoyed by a large audience of our music-loving people.

Charles N. Craig has won praise from both the press and theatregoers of St. Paul for his excellent and very natural portrayal of the character of Nathan'l Berry in Shore Acres. He made a great hit in the part. Mr. Craig has not been seen here for some years, and had a pleasant time with many old friends.

Manager Frank W. Conant and Business-Manager John H. Garrison, of the Shore Acres co., are very pleasant and courteous, and energetic workers in the interests of their co.

The Stage Hands Union of St. Paul have made great preparations to give a grand masquerade ball for the benefit of the society at Turner Hall, Tuesday evening, 16.

GEORGE H. COLGRAVE.

KANSAS CITY.

We have had several Sweet Maries here recently. Marie Burroughs captivated excellent audiences at the Coates 11-13 giving splendid portrayals of emotional acting as the sweetly trusting but terribly deceived young wife in The Profligate, one of Pinero's recent plays. Louis Massen played with excellent taste and the rest of the cast was strong. The stage settings were very pretty. The ending of the play was quite different from what most expected and seemed weaker than the plot indicated.

Marie Jansen, chic, piquant and risque, played the dashing burlesquer to perfection in Delmonico's at Six and pleased good houses at the Coates 15-20. Frederick Bond also did good work and the entire performance was spirited and satisfactory. The New Boy 22-27.

Effie Ellsler, supported by Robert Dunet and a competent co., presented Hazel Kirke and Doris at the Grand 14-20, and pleased fair houses. Hanlon's Superba 21-27.

Ada Gray, supported by Charles F. Tingay, appeared at the Ninth Street Opera House 14-20 in East Lynne to moderate business. Men and Women 21-27.

Gilmore's Band drew light houses at the Auditorium 13, but the music was excellent. Victor Herbert, 'cellolist; Frieda Simonson, child pianist; and S. Kronberg, baritone, were the soloists, and all did well.

Theodore Thomas' Orchestra, assisted by the Apollo Club, pleased good houses 16, 17. Genevra Johnson Bishop, soprano, was in excellent voice. "The Hymn of Praise," a cantata, was finely rendered.

In Old Tennessee, somewhat fashioned after In Old Kentucky, drew fairly at the Gillis 14-20.

Hannibal A. Williams gave fine Shakespearean readings at Guild Hall 15, 16 and 20 before very select audiences.

Damrosch German Opera co. comes to the Auditorium 29-May 1.

FRANK B. WILCOX.

DENVER.

The Calhoun Opera co. in Amorita and The Black Hussar attracted good-sized audiences week of 15-20 at the Tabor. There is some good talent in the co., and it made a reasonable success of both operas.

Mr. and Mrs. Sidney Drew have added needed strength to the co. at the Lyceum. They, with McKee Rankin, took prominent parts in Gillette's A Legal Wreck, produced week of 15-20. The new venture seems to be fairly successful, but no large returns may be expected from stock enterprises in Denver during the regular season. That fact has been demonstrated. Arabian Nights and Drifted Apart 22-27.

The Pat Rooney Comedy co. was at the Curtis Street with their farce, Lord Rooney.

Whether the Sunday night concerts at the Tabor will be the great successes in the future that they have been for some months, is a question. Dion de Romandy, the leader of the orchestra, has severed his connection with the theatre and has left town. His departure appeared to be something of a mystery and was quite summary. Sam Koenigsburg has been installed as leader.

Ysaye and Remenyi are both billed for concerts shortly. The latter comes first, and his date is 23.

The following is the roster of the stock co. at the Lyceum: McKee Rankin, Mr. and Mrs. Sidney Drew Frank Sheridan, Edward O'Connor, Earnest Wolcott Patrice O'Neil, Isabelle Lincoln, Annie Leonard, Harr Coffin, and Beth Ross.

W. P. PRABODY.

ATLANTA.

The regular season has run its course, but there are yet ahead, some notable events notably, the opening of the new Lyceum, the debut of the Campobello opera co., and the announcement of Barney Kleibacker's projected variety theatre.

At the Grand, Lost in New York, a melodrama of the tank variety, drew scanty audiences 12, 13 and matinee.

John Phillip Sousa and his band are to give three concerts at the Grand beginning 19.

The Cotton States and International Exposition continues to make great progress and the latest appropriation, I believe, is that of the State of Arkansas, which is $10,000. The musical features promise to be pleasing. Sousa's, Gilmore's and Innes' Bands have been added to the Exposition's many attractions.

Herbert Mathews, of the New Lyceum, left for a flying trip to Savannah in the interests of Henry Greenwall and his new theatre at that place.

The Campobello Opera co., comprising fifty people, is expected to arrive on a special train from New York 17, when they will begin rehearsing their repertoire. The first opera to be put on is Carmen, and Manager Glover has made a splendid selection. The rehearsals are to commence at the Marietta Street Theatre, and when everything is in readiness the co. will proceed to the Grand, where the regular performances will be given, commencing 22.

The opening of the New Lyceum on 29 promises to be a gala night. Lewis Morrison in Richelieu will be the initial attraction.

ALF. FOWLER.

CHARLESTON.

Sadie Martinot was booked at the Academy of Music 12, 13. As she and her co. closed season at New Orleans, however, the local house was dark all the week.

Calton and Ryno's Lost in New York played 15-17 and matinee at popular prices to good business. The co. closed season here, and the various members of the co. will return to New York 19 by steamer. The play has been on the stage eight years, and is still drawing, having been booked to go out again next season. The season just closed began last August, and I am informed that the management have cleared about $5,000.

Everything has been arranged for a season of Summer opera at the Academy of Music by the Campobello Troupe. The co. will open May 20, coming here from Atlanta. In the meantime the Academy's boards will be trod by local followers of Thespis, a number of amateur entertainments being on the carpet. The most notable will be Everybody's Friend 19; Kathleen Mavourneen 29, for the benefit of the Ancient Order of Hibernians; and Living Whist 30-May 1.

Prof. Woodward, of the South Carolina State University, delivered an able and highly philosophical lecture on "The Elements of Shakespeare's Art" at Hibernian Hall 15 to S. R. O.

R. M. SOLOMONS.

NEW ORLEANS.

Ariel N. Barney, representing Abbey, Schoeffel and Grau, is here ahead of Madame Réjane, who is to appear at the Grand Opera House for a week beginning 22. Theatregoers are on the *qui vive* in anticipation of the rare artistic treat.

The season at the Academy of Music and the St. Charles Theatre is practically closed, only Sousa's Band having a date at the former house during the latter part of the month.

L. C. Q.

OMAHA.

Marie Jansen in Delmonico's at Six, 11-13 to fair houses at Boyd's Theatre. The Hanlons, with their refurbished Superba, containing many new ideas, filled the house 14-18, five nights and two matinees. At one of the latter they introduced a Trilby effect. Underlined 21-23, Della Fox, Effie Ellsler 25-27. The rest of April will be covered by local attractions.

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ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): The Baldwin-Rogers Comedy co. in repertoire 11-13; good business. The co. with one exception was capable, the orchestra being very good.——ITEM: The house has closed for the season, and Manager St. John informs me that the whole house will be renovated and repainted during the Summer, and will have an entire new set of scenery. It is rather early yet to prophesy, but I think next season will be much better pecuniarily than it was the past three seasons.

SELMA.—ACADEMY OF MUSIC (Ben F. Toler, manager): Marine Band 10; good business. Andrews' Opera co. week's engagement beginning 15.

DECATUR.—ECHOL'S OPERA HOUSE (J. C. Gordon, manager): South Before the War 7; fair house. Sam P. Jones on "Sawciety"6; small house owing to inclemency of the weather. Andrews' Opera co. 8-10; large and appreciative audiences. The co. gave Fra Diavolo, Pretty Persian and Martha.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Baldwin-Rogers co. opened for the week at popular prices, presenting their regular repertoire of plays to fair and well-pleased audiences 15-18.——MONTGOMERY THEATRE (S. E. Hirsch and Bro., managers): Andrews' Opera co. presented Fra Diavolo and Pretty Persian to small and delighted audiences 12, 13. Sousa's Band 24.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Gilmore's Band gave two concerts for the benefit of charities 7 to S. R. O. This closes the regular season of this house.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees; G. B. Nichols, manager): Grau Opera co. 22-27.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Mark Twain's well-known story, "Pudd'nhead Wilson," as dramatized by Frank Mayo, was presented to a fair-sized house 10, and made a hit. Mary Shaw, Mr. Mayo, Odell Williams and E. J. Henley were successful in their various parts. House dark 11. John Drew and co. in The Butterflies had a big house 12 and gave satisfaction, as did E. H. Sothern in Captain Lettarblair 13. Prof. Jewett, magician, under the auspices of a G. A. R. camp, appeared to a small audience 15. Aristocracy 18; Rice's 1492 20.——GRAND OPERA HOUSE (G. B. Bunnell, manager): A. Y. Pearson's She drew only fairly well 11-13. The piece was far from satisfactory. The Galley Slave opened well 15, and the engagement bids fair to be profitable. Land of the Midnight Sun 18-20.——ITEM: Manager Bunnell has tendered the use of the Hyperion 18, when Aristocracy will play for the benefit of the attaches of this house. The sale has been large and the event will be successful beyond doubt.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Col. Robert G. Ingersoll delivered one of his characteristic lectures to a large audience 10. The Hustler 12, 13 amused large houses. Dan McCarthy in The Bride of Mavo 15, 16; fair patronage. Land of the Midnight Sun 17; Rice's 1492 19; In Old Kentucky 20.——ALLYN HALL: The Casino Gaiety Girls gave a mediocre vaudeville entertainment 15-17.——ITEM: Summer opera and vaudeville will be given at Boardman's Park this Summer by Manager Lloyd and Wilbur Talcott. Extensive improvements will be made.

BRIDGEPORT.—THE AUDITORIUM (Charles J. Belknap, manager): The Hustler 11; good business by a mediocre co. The Land of the Midnight Sun was a melodramatic success 12, 13. The former experiment of continuous high-class vaudeville was so successful that Manager Belknap canceled many strong bookings and launched it as a fixture 15. The performers by Bryant and Richmond number eighteen people, and the performance is unusually good.——PARK CITY THEATRE (Parsons and Jennings, managers): Aristocracy 12; good business. Johnson 13; big business. Robert McWade played Rip VanWinkle 17 to a fair house. Brooks' Comedy co. in repertoire 22-27. Hi Henry's Minstrels 29; E. H. Sothern May 1 in Captain Lettarblair; Edward Harrigan in The Major 3; Donnelly and Girard return date in The Rainmakers.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): 1492 16 return engagement; largest audience that ever assembled at this house; receipts $700. Maggie Cline and Tony Farrell 19; Charley's Aunt 24.——GAIETY OPERA HOUSE: Ira W. Jackson, manager): Dark 15-20.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Robert G. Ingersoll lectured on "Lincoln" 12; small audience. 1492 to a $1,000 house 15. Performance up to the usual high standard. Aristocracy, benefit of New England Wheel Club 17.—BREED OPERA HOUSE (A. H. Harris, manager): Dark 15-20.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): The Dazzler 16; good business. Ullie Akerstrom 23.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): The Fast Mail 13; good house. The Dazzler to good but rather top-heavy house 17. Kirmess 18-20; local talent. Sport McAllister 25; The Human Race 26.

STAMFORD.—GRAND OPERA HOUSE: Dark 15-21.——TOWN HALL: Hi Henry's Minstrels 24.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Darkest Russia 11; large and well-pleased audience. L. J. Carter's melodrama The Fast Mail repeated previous successes on 12. Land of the Midnight Sun, produced by a good co., with excellent scenic representation, delighted a large audience 15. Steve Brodie and co. in On the Bowery to a top-heavy house 16.——PARLOR OPERA HOUSE: Dark.——ITEMS: Manager L. Dewitt, late of the Parlor Opera House, has leased the Jacques for a run of vaudeville, commencing about the middle of May. William B. Van Ame, the stage-carpenter at the Jacques, died rather suddenly on 8. He caught a severe cold which rapidly developed, and caused his death in a few days. The remains were taken for interment to Buffalo, his former home, on 10.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer manager): Darkest Russia delighted a large house 12. Brooks' Comedy co. to small houses 15-17.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Hidden Hand (local) 26; Ullie Akerstrom May 2. The National Dramatic co., which played at Winsted 8-13, are producing Passion's Slave, The Unknown, Mask of Life, Ali Arabian Night, Christmas Bells, Two Orphans, Fanchon, etc. They have lithos for this repertoire.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance co., managers): John Drew, with an excellent co., presented the Butterflies 16 at advanced prices to a large and pleased audience. Anna Belmont repeated her former success here. Maud Adams was also well received. 1492 at advanced prices packed the house 17. Charley's Aunt 27; E. H. Sothern 30.——RUSSELL LIBRARY HALL (C. E. Jackson, treasurer): Roharts Harper Lectures, under the auspices of the King's Daughters, 18; capacity of the house. This was Mr. Harper's second appearance this season.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Land of the Midnight Sun, with a fine co., gave one of the best melodramas ever seen here 16. Sam Russell 23-27.

SOUTH NORWALK.—HOYT'S OPERA HOUSE: Ullie Akerstrom 11-13; light business; good performances.——MUSIC HALL (William Knapp, manager): Darkest Russia 13; fair house; strong co.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): In Old Kentucky packed the house Fast Day afternoon, and over 1,200 crowded into the theatre in the evening. Joe Murphy in Kerry Gow to a good house 16. Big sale for 1492 for 18. Cotton King 22, Charley's Aunt 25.——OPERA HOUSE (J. W. Ringrose, manager): Dan McCarthy 17; Robert McWade in Rip Van Winkle 18.——ITEM: Mr. Murphy enjoyed the hospitalities of the Gentlemen's Driving Club while here and entertained a number of its members with his bright stories.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Marie Jansen in Delmonico's at Six 12; good performance and good business.——COLISEUM (M. B. Irvine, receiver): Dark week ending 12. Remenyi 18.——ITEM: The Comedy co., an organization of amateurs, are in active rehearsal of a play to be given in the near future. Their performances heretofore have been exceptionally good, consequently this performance is looked forward to with much interest.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): House dark week ending 13. Black Diamond by home talent on 16.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Rentfrow's Jolly Pathfinders 8-13; good business; performance excellent. Remenyi Grand concerts 16.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Marie Jansen in Delmonico's at Six, 8; good business.——COLUMBIA THEATRE (Simpson and Lewis, managers): The Agent 8-14; Mixed 15-21.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark 7-14.

GREELEY.—GRIGSLEY OPERA HOUSE (W. A. Heaton, manager): Pat Rooney co. 13; small business. Richards and Pringle's Minstrels 17.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Emily Bancker in Our Flat 13-15; Girl I Left Behind Me 16-20.——BURBANK THEATRE (Fred A. Cooper, manager): The Dailey co.'s Humbug was fairly well patronized week ending 13. Field of Honor 14.——ORPHEUM (John Petrick, manager): Most excellent houses ruled week ending 14. King Kalkasa, John Coleman and Brothers Forrest were the newcomers last week.

STOCKTON.—YOSEMITE THEATRE (Frank Adams, manager): Whitney Opera co. in The Fencing Master, at advanced prices, to big business 9. They will play a return date 25 in The Bathing Girl. Scheel's Symphony Soloists 18; The Girl I Left Behind Me May 2, with the Country Sport to follow, date not set.——AVON THEATRE (James J. Lent, manager): House dark past two weeks, 1-13.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton manager): Fencing Master Opera co. 3; good house. Emily Bancker in Our Flat 8; fair house. The Girl I Left Behind Me 15; American Concert Band 22; Shaw Craig 23-27; Peter Daly 29; Daly Stock co. May 2, 3.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Emily Bancker in Our Flat 4-6; good business. J. K. Emmet in Fritz in a Madhouse 10, 11.——PEOPLE'S THEATRE (W. L. Wilkins, manager): Edgar Selden in Will o' the Wisp 8-14. Ethel Brandon underlined.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, manager): Swedish Concert co. gave a fine performance to a small house 8.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): City Guard Band Minstrels, local talent, entertained a crowded house 5.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): J. K. Emmet in Fritz in a Mad House 6; small but well-pleased audience. Ladies' Swedish Quartette 8; good business.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Hettie Bernard-Chase co. 8-13; splendid business and well-pleased audiences; popular prices. House dark 15-20.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Spanish Comic Opera co. two weeks ending 6 to good business; satisfactory performances. Week of 9 will conclude the engagement. The co. will play a return date.——ITEM: Manager Ball is going to Cuba shortly to arrange with the Infant Opera co. now playing in Havana. Choral Dramatic co. 25.——ODD FELLOWS OPERA HOUSE (Julius Otto, manager): Dark. Manager Otto will leave for New York in a few weeks.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Mabel Paige opened a week's engagement in The Other Girl to S. R. O. 15.——ITEMS: The Sadie Martinot co., booked for 11, failed to appear.—James Gurley has been engaged through Jules Grau for the tenor role in The Chimes of Normandy by the Savannah Dramatic Association for 23.

COLUMBUS.—SPRINGER OPERA HOUSE: (C. P. Springer, manager): House dark 7-16.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (Frank A. Dunn, manager): The Joseph co., booked for 8-15, canceled, which virtually closes the season here.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Baldwin-Rogers Comedy co. to good business 8-10. Lewis Morrison's Faust 25.

IDAHO.

POCATELLO.—OPERA HOUSE (Kellar and Moore, managers): House dark 7-13. Gladys Wallis 23.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Katie Putnam with an excellent cast presented The Old Lime Kiln to a fair-sized audience 8. A. Y. Pearson's White Squadron 10; good performance to a good house——THE TABERNACLE (Lem H. Wiley, manager): The Theodore Thomas Orchestra 6, two performances, to packed houses. This resort under its efficient management is fast gaining in public favor. Manager Wiley has booked some of the best attractions on the road for the Summer season.——MENTION: The rehearsals of the opera The Land of Lo are in progress and the management tell me that they will be able to put it on the boards on or about May 7, after which it will go on the road.—John S. Forney, late treasurer of the Grand, died in Chicago 9. At the time of his death he was acting in the capacity of treasurer for the Ringling Brothers Circus. He was ill only a few days. The cause of his death was gastritis. Your correspondent acting for the local lodge of Elks of which he was a member, went to Chicago and took charge of the remains and shipped them to his home in Marshalltown, Ia. The interment took place 9. The Chicago lodge acted as an escort. The floral offerings of the profession were numerous.—Dudley McAdow and wife, in advance of Kellar, were the guests of your correspondent 12 at the Elks club rooms. He tells me business is booming.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Stetson's U. T. C. 11; topheavy house. Sousa's Band 12, afternoon; large audience. Rice's Surprise Party in 1492 gave their first performance after a week's rest in our city to a crowded house 15. It was a peculiar coincidence that there were 1492 tickets sold.——ITEMS: Manager Marston telegraphed a change of Lillian Lewis' date from 16 to 18.—The Lost Paradise canceled their dates of 18, 19 with privilege to appear later.—The Elks who have just finished their spring house-cleaning, have added paper and paint until their rooms appear more cheerful and brighter than ever.—Leo Tuymen has gone to Champaign, Ill., to take part in W. E. Shult's play A Rabbit's Foot to be given there 19.—At the close of the second act of 1492, W. E. Shult, Jr., presented a handsome diamond-mounted watch charm to Ross Snow, one of the comedians and a former Springfielder. The present was a gift from Mr. Snow's many friends in this city.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (J. W. Reed, manager): Marie Heath in A Turkish Bath gave a very satisfactory performance 10. Archie Boyd in The Country Squire was greeted with a large house 14. The performance was excellent. D. W. Reagan made a hit as Jerry Cribbens. A. Q. Scammon's The Burglar 21; James J. Corbett in Gentleman Jack May 5, return date.——MUSIC HALL (G. Lehman, manager): Adelaide Westcott in her monologue "New York" drew a large audience 11. Craig and Hind's Specialty co. gave a mediocre performance to light business 14. Sylvan A. Lee, hypnotist, 29-May 4, (third return date).——ITEMS: Manager Macoy informs me that A Turkish Bath will close its season 20.—Sands and Astley's Circus is billed for 26.—Several members of Herbert Cawthorn's A Cork Man co. witnessed the performance of A Turkish Bath 10.—A concert by local talent will be given at McCasland's Opera House 19.—The stage hands of McCasland's Opera House will take a benefit in May.—The theatrical season is about closed in this city. There are only a few more attractions booked.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Dark 15-20.

DIXON.—OPERA HOUSE (F. A. Truman, manager): House dark 8-13.

MT. STERLING.—OPERA HOUSE (J. M. Murphy, manager): House dark week 14-20. Due: Weston's Comedians 28-May 4.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Stetson's Double U. T. C. 10; large house.—Sousa's Band pleased a large audience 11. 1492, 17; James O'Neill in Monte Cristo 20.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): James O'Neill 16; Marie Wainwright 18; Lillian Lewis 20.

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ROCK ISLAND.—HARPER'S THEATRE (J. E. Montrose, manager): Side Tracked 13; fair business.

CARBONDALE.—GRAND OPERA HOUSE (R. Lynn Minton, manager): The Burglar 15; excellent performance; good house. Schubert Symphony Club 24.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale Brown and Co., managers): Sousa's Band 12; good business.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): The Madge Tucker co. in repertoire drew good houses 8-13. Marie Burroughs 30.——ITEM: Manager Fred. W. Jencks was elected Alderman for the Second Ward at the city elections held on 16.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager): Stetson's U. T. C. 12; S. R. O. Beach and Bowers' Minstrels underlined.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): House dark week of 9-16.

VIRGINIA.—OPERA HOUSE (John Gore, manager): Dark 8-13.

KANKAKEE.—ARCADE OPERA HOUSE (Charles W. Cobb, manager): Katie Putnam in The Old Lime Kiln 11; small house.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue manager): Sousa's Band 11; fair but delighted audience.——ITEM: Wallace Bruce closed with Blue Jeans last week and is home for a short visit.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): Stetson's U. T. C. co. 9; poor business.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): American Lilliputians 11; unique performance to light business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Katie Putnam in The Old Lime Kiln 10; audience small but appreciative.

STERLING.—ACADEMY OF MUSIC (Fred. Hemstead, manager): Rowell-Labadie co. 9, 10 in Faust and Ingomar to poor business.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Marie Wainwright 10; fair house. Stetson's U. T. C. co. 18; James O'Neill 19; Shenandoah 20; The Liliputians in Humpty Dumpty 23; Marie Jansen 25; The Burglar 27; A Baggage Check May 3; Della Fox Opera co. 10.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): De Wolf Hopper in Dr. Syntax pleased a large house 9. Mr. Hopper was called before the curtain and made one of his characteristic speeches after which he recited "Casey at the Bat." The Flints opened a week's engagement 15 to a crowded house.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Holden Comedy co. in repertoire 8-13 to light business. The co. is first-class in every respect. Lillian Lewis in Cleopatra to a fairly good house 15.——ITEM: Frederick Murphy of the Julia Marlowe-Taber co., is visiting his parents in this city.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): Stetson's U. T. C. co. 13; two performances to big business. Rice's Surprise Party in 1492 19; crowded house; excellent performance. Men and Women 22; Baggage Check 24; Marie Jansen 25.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): The Inside Track 14 at popular prices to light business. Ollie Torbett Concert co. 17.

AURORA.—EVANS' OPERA HOUSE (J. H. Plain, treasurer): 8 Bells 18.

INDIANA.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Sousa's Band 10; large house. Ezra Kendall in A Pair of Kids 12; small house. Chauncey Olcott in The Irish Artist 13; light house. 1492, 18.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. J. White, managers): Si Plunkard 23.——ITEM: La Petite Freddie, formerly with Herrmann, and Dockstader's Minstrels, has joined the J. C. Lewis Si Plunkard co.

ANDERSON.—FISHER'S MUSIC HALL (Hodson and Fisher, managers): Charley's Aunt 17; good business.——CASINO THEATRE (Miller and Miller, managers): Variety entertainment; good business.——ITEMS: J. L. Kilgore, of this city, has purchased a half-interest in the new theatre of J. H. Terhune. The stone foundation is under way. The stage will be 40ft. wide by 60ft. deep, making one if not the largest in the country. The name of this theatre will be Grand Opera House. It will have a seating capacity of 1,600 chairs; will be opened about Sept. 10. Messrs. Dixon and Talbott have not concluded yet who shall open it.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Burke's Vaudeville co., assisted by the La Page Sisters gave a clever performance 10. Bartholomew's Equine Paradox gave an interesting performance 11-13. Rhéa 18; Augustin Neuville 20.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): May Smith Robbins in Little Trixie 13; small house; performance satisfactory. The Country Squire 20; The Boy Tramp May 3.——ITEM: A Turkish Bath cancelled their date, April 30.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): The American Travesty co. in Off the Earth 12 to $443. Eddie Foy as usual was very good. Murray and Mack in Finnegan's Ball pleased a good house 15. The Girl I Left Behind Me 19; Shore Acres 23; Hallen and Hart 25; Marie Wainwright May 6.——ITEM: The management has decided to book no more week-stand repertoire cos.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): House dark 8-13.

EVANSVILLE.—GRAND (King Cobbs, manager): Ellen Beach Yaw 9; medium-sized house. Sousa's Band 15; full house. Archie Boyd in The Country Squire 18.——PEOPLE'S (T. J. Groves, manager): Prof. Sylvan Lee, the hypnotist, 8-13; the houses were large each night, and he was asked to remain another week. A Turkish Bath drew well 14. The Inside Track 20; Augustin Neuville in The Boy Tramp May 5.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Sousa's Band, assisted by Marie Barnard, soprano, and Currie Duke, violinist, gave an excellent entertainment to a fair house 9. Rhéa in The New Magdalen 16; Logansport Military Band Concert 18; Charles Frohman's co. in The Girl I Left Behind Me 22; Ada Gray 25; Davis' U. T. C. 26; Young Mrs. Winthrop May 6; Marie Wainwright 8; Little Trixie 11; Duncan Clark's Minstrels 15; Elks benefit 23; Stuart Robson 31. Manager Patterson goes to Chicago this week to complete arrangements for his season of Summer opera. The Patterson Opera co. will give a season of Summer opera at Manager Patterson's houses in this city and Peru, Ind.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Sousa's Band delighted a good audience 8. The American Travesty co., with Eddie Foy in Off the Earth, to fair business 12. Rhéa as Mercy Merrick in The New Magdalen pleased a fair house 15.——ITEM: The Rhéa co. figured in quite a railroad accident going from Manistee, Mich., to Ludington. The engine jumped the track, killing the fireman. None of the co. was injured.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Local concert 17; local dramatic performance 24.

DUNKIRK.—TODD'S OPERA HOUSE (Murray Waltman, manager): House dark 15-20.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): A Breezy Time 13, for the benefit of the stage hands; large and well pleased audience. Si Plunkard 16; good house and performance. The singing and dancing specialty by La Petite Freddie, who joined the co. here, was especially good. Lights and Shadows of the Great Rebellion, local talent, 23, which will probably close the season at this house.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Ezra Kendall in A Pair of Kids 13; fair business. Beach and Bowers' Minstrels 17; Archie Boyd in The Country Squire 19; Marble Heart, by local talent, 22.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): True Irish Hearts 17.——ITEMS: R. V. Prosser, of Cleveland's Minstrels, is visiting his parents here, that co. having closed their season at Richmond, Va., on 13. Mr. Prosser will join an opera co. next month.—George Adams, formerly with An American Hero co., spent last week in this city.—Manager Cline is complaining of the number of cancellations during this month.—A Turkish Bath, which was booked for 24, canceled 13.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): House dark 15-20.

LAFAYETTE.—OPERA HOUSE (F. E. D. McGinley, manager): Prof. Roche, hypnotist, 8-13 to fair audiences. House dark 13-22. The Girl I Left Behind Me 23.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Huntley-Bixby co. 8-13; very poor business, Charley's Aunt 19.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Little Trixie 12; fair business; pleasing performance. A Baggage Check 19.——GRAND OPERA HOUSE (Frank McGibeny, manager): A Breezy Time 15; fair business; general satisfaction. Charley's Aunt 16; good business; performance good. 1492, 19; The Girl I Left Behind Me 26.

MADISON.—GRAND OPERA HOUSE (T. E. De Soste, manager): House dark 1-15.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): Charley's Aunt 17; good advance sale.

ALEXANDRIA.—THEATRE (E. O. Clinton, manager): Bartholomew's Horse Show 8-10; performance excellent; poor business. Neuville's Boy Tramp 19.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Hallen and Hart 27.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): Beach and Bowers' Minstrels gave a highly satisfactory performance to good business 16. C. N. Cheever, a local hypnotist, makes his first public appearance here 19.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Hanlon's Superba 11, 12; big business at both performances. Marie Wainwright in Daughters of Eve 15; fair business; fine performance. Nathaniel Hartwig as Robert Hawthorne made a fine impression. A moderate-sized audience witnessed The Inside Track 16. Jules Walters as the Tramp and Murphy and Moore in their musical oddities made a big hit. James O'Neill in Monte Cristo 18; Shenandoah 19; Theodore Thomas 24.——GRIMES OPERA HOUSE: The Ollie Torbett Concert co. drew a large audience 10 and gave a fine performance.——ITEMS: Marie Wainwright and her co. rested in this city during Holy Week—The Torbett Concert co. and Marie Wainwright and co. occupied boxes at the Superba performance 12.—Manager Warner of Hanlon's attractions claims Superba is about $35,000 ahead on the season thus far.—Marie Wainwright will make Amy Robsart a feature of her repertoire next season.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Hanlon's Superba to large business 12, 13. The acrobatic acts of the Schroeder Brothers and Charles Guyer were well received. Shenandoah 18; Marie Jansen 23; Ann Arbor Glee Club 24; Liliputians 26, 27.——GRAND OPERA HOUSE (William Foster, manager): The Bixby-Gilkison Stock co. opened their six weeks' engagement to packed business at the matinee and hundreds were turned away at night 15. Blow for Blow was the opening piece and was well received. Pete Baker 19; Thomas' Orchestra 22.——ITEMS: Cud Given returned from New York 13 after an extended visit.—The Merchant of Venice will be presented at Foster's 16 by amateur talent from the Iowa College.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Black Crook May 2.——ITEMS: Manager Weiser will be in Chicago 20—partly on theatrical business as well as to see the Lewis and Burns wrestling match.—The meeting of the Opera House Co. took place 15. The stockholders were very much pleased with the reports of the secretary and treasurer.

MUSCATINE.—COLUMBIA OPERA HOUSE (C. Leindecker, manager): Pete Baker 23.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Robinson Opera co 8-13; moderately good business. Charity Ball, second time this season, 15.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): House dark week of 7-14. Coming: Men and Women 16.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): House dark week of 8-13.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (A. B. Beall, manager): House dark 7-13.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): House dark week ending 13. Marie Wainwright 17; Men and Women 19.

ANITA.—ROOD'S OPERA HOUSE (P. E. Boyle, manager): Vision of Fair Women 5; crowded house; performance good. House dark 15-20.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Black Crook 18.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): The Spooner Comedy co. played to good houses 8-13 and gave general satisfaction. Jule Walters in Side Tracked 15 to a small house. Pete Baker 22.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): Marie Wainwright in Daughters of Eve 16; large advance sale. Charity Ball 17; fair advance sale. Side Tracked (Jule Walters) 19.——ITEM: There will be a change in the management at the Grand June 1, Chamberlin and Barhydt retiring and the management being assumed by J. Frank Jersey.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (Douglass and O'Mealy, managers): House dark week of 7-14. Coming: Champ Clark, lecture, May 1-2.——ITEM: Lew and Lottie Waters billed for 12-13 did not fill their engagement.

KANSAS.

PARSONS.—EDWARDS OPERA HOUSE (Johnson and Steele, managers): House dark 8-16. Georgia Minstrels 17.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Dr. N. W. Tracy, lecture, 11-22.

HUTCHINSON.—OPERA HOUSE (M. R. Cain, manager): The Gold Cure Comedy co. to light business 11.

WELLINGTON.—AUDITORIUM (Charles J. Humphry, manager): House dark week 7-13. Lecture by John Temple Graves 22.——WOODS' OPERA HOUSE (Asa M. Black, manager): Dark 7-13.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): House dark 8-13. Jephtha, by home talent, 17; Calhoun Opera co. 25.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Waldman's Band and Eugene Townley's Entertainers filled in the week of 8-13 to scarcely fair business. The band numbers twenty-eight persons and gives a mixed classical and popular programme.——GRAND OPERA HOUSE (L. M. Crawford, circuit manager): T. Crawford, manager): House dark 8-13. Lily Clay Burlesque co. 16; Romeo and Juliet, an operatic travesty, 18, 19, for the annual benefit of the local lodge of Elks.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Season closed.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Pete Baker in Chris and Lena 14; fair house.

COFFEYVILLE.—PERKINS OPERA HOUSE (W. C. Caldwell, manager): Nashville Students 11; good house; performance fair.

GIRARD.—HERTNER'S OPERA HOUSE (H. E. Hertner, manager): Nashville University Students 17.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): Springer and Welty's Black Crook co. to a well filled house 16.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE: Dark week of 7-13. W. S. Gale's Minstrels (local) 20.——

ITEM: The house at present is run by owners (Washington Fire Co), Mr. E. L. Kinneman having given up his lease.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): Lyceum Theatre co. 8-10; small business.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): James J. Corbett in Gentleman Jack 15; S. R. O.; excellent performance. ITEM: Charles Scott, the manager of the Lexington Opera House, has just completed arrangements to take charge of Macauley's Theatre in Louisville. Mr. Scott will continue as manager of the Lexington Opera House.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Mother Goose Operetta 26.—ARENA: Main's Circus 17.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager): Leland T. Powers in David Garrick gave an excellent performance to a crowded house 15.—GAIBE'S OPERA HOUSE (Held and Sneider, managers): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): U. S. Marine Band 26.

MONROE.—THE TABERNACLE (R. L. Prophit, manager): House dark 7-13.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tucksbury, manager): The Byrons in The Ups and Downs of Life 8; fair business. Katherine Rober co. 15-20 in repertoire opened to S. R. O. at popular prices; general satisfaction. Return engagement of the Pauline Hall Opera co. in Dorcas 22; Trilby 23; Hawaii 24, 25.—CITY HALL: Charley's Aunt 9; big business. Boston Symphony Orchestra was heartily enjoyed by a select audience 16. Al. G. Field's Minstrels 18.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Mr. and Mrs. Oliver Byron in The Ups and Downs of Life 11; poor business. The Al. G. Field Columbian Minstrels 16; crowded house.—ITEM: E. M. Hall, the banjoist with Field's Minstrels, is a native of Augusta and was very busy shaking hands with his numerous friends while in town.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): Mr. and Mrs. Oliver Byron in Ups and Downs of Life 10; small but enthusiastic audience. Al. G. Field's Minstrels 17.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Mr. and Mrs. Oliver Byron in The Ups and Downs of Life and The Plunger 12, 13; fair business. Al. G. Field's Minstrels 15; crowded house.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Lillian Tucker, supported by Charles C. Vaught's co., week of 15-20 to good business.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Charles A. Loder, booked for 19, canceled. Thatcher and Johnson's Minstrels changed from 24 to 25.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Richard Golden in Old Jed Prouty 15; good business; performance excellent. Thatcher and Johnston's Minstrels 22; Aunt Sally 25.

MASSACHUSETTS.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Springer and Welty's Black Crook 10; fair house. Their scenery was held in this city two days owing to the attachment placed by Eugene Tompkins, of Boston. Trilby was presented by a very good co. 15; audience large and well pleased. Messrs. Fawcett, Putnam, and Canfield, with Sybil Johnstone and Louise Muldener deserve especial mention for good work.—PARK THEATRE (C. H. Prouty, manager): Richard Griffin, supported by a good co., presented The Ticket-of-Leave Man to fair business 15-17.—ITEM: Mark Thall, manager of the Eastern Trilby co., has many friends in this city.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): F. M. T. A. Ball 15 was the leading social event of this town. Boston Festival Orchestra, assisted by several first-class artists, including Rose Stewart, Gertrude May Stein, W. H. Clark, and Mr. Reiger gave an excellent performance 16, producing the third act of Faust. Palmer's co. in Trilby 18; good business. The Still Alarm 24; The Cotton King May 2; Human Race 7; Pauline Hall in Dorcas has again changed date to 8.—WILSON OPERA HOUSE (Thomas Hanley, manager): House dark 15-20.—THE BIJOU (William Henry, manager): Refined Female Minstrel co. 15-20 to good business.—ITEMS: Newberne; or, The Old Flag, was presented 18-20 by a local cast to good business.—Captain Jack, the Irish Outlaw, was presented by a strong local cast at the Columbia 19.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Charles Frohman's co. in Charley's Aunt delighted a large audience 11. Frederic Bryton in Forgiven 15; light house. Trilby, under W. A. Brady's direction, gave an excellent performance to a crowded house 16. Boyd Putnam, Charles Canfield, George Fawcett, and Sybil Johnstone in the leading parts were admirable. The Lowell Orchestral Society in concert 17 were greeted by a small but appreciative audience. Wulf Fries, C. L. Staats, and Jenny Corea were the soloists. Sol Smith Russell 18; Edwin Milton Royle 19; Trilby 20; Yon Yonson 22; Ward and Vokes 23; Roland Reed 25; Tony Pastor's Vaudeville 27.—MUSIC HALL (Thomas and Watson, managers): Callender's Georgia Minstrels 13-18; light business. Underlined, Austin's Giganteans.—BIJOU THEATRE (Kelly and Church, managers): These people appeared 8-13: Willie R. Lincoln, Kennetthe and Mathews, May Francis, Crowley and Foley, Cogan and Bacon, and Mackie and Walker. American Gaiety Girls underlined.—ITEM: The manager of Callender's Minstrels left town 13 with the week's receipts, leaving salaries unpaid. The co. were assisted out of town by the Music Hall management.—The opera, The Belle of Saratoga, was produced by amateurs 17.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Sawtelle Dramatic co. 15-20; good business.—THE EMPIRE (William E. Gaut, manager): Thomas W. Keene in Richard III. 13; slight attendance.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark 2-19. Still Alarm 19; Yon Yonson 29; Fast Mail 22; Roland Reed May 1.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Trilby 15; big business. Lawrence Hanley as Svengali and Eleanor Barry as Trilby head this co. Audience delighted. George W. Monroe in My Aunt Bridget 16; fair business. A more thoroughly enjoyable performance has not been seen here this season. Friends (return) 22; Yon Yonson 25.—ITEMS: The Springer and Welty Black Crook co., booked for 12, arrived, but could give no performance owing to an attachment put on their scenery, etc., in Brockton 11. They secured their scenery 13, and gave a performance at the New Town Hall, Leominster, to fair business.—The Cotton King co. rested here 16, being unable to reach Bellows Falls, where they were booked for that date, owing to the high water in Vermont. Most of the members attended the performance of My Aunt Bridget, and if applause and laughter count for anything, they enjoyed it immensely.—The Fitchburg Baseball Club, of the New England Association, was also present, through the courtesy of Managers Monroe and Sanderson.—Manager Sanderson will present The Dazzler at the New Town Hall, Leominster, 25.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Frederick Bryton, supported by a fine co., gave an excellent performance of Forgiven to a large and enthusiastic audience 16. In Old Kentucky 26; Fast Mail 29; Camille 30; Sport McAllister May 6; Trilby 9; Down in Dixie 14.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): A. R. Stover's Ten Nights in a Bar-Room 13; fair business. Tony Pastor 26.—ITEM: Pinafore will be produced by local talent for the joint benefit of the Haverhill and Lawrence Lodges of Elks. The opera will be given at Haverhill 22, 23, and in this city 24, 25.

LYNN.—THEATRE (Dodge and Harrison, managers): My Aunt Bridget 15; well-pleased audience. Sol Smith Russell in A Poor Relation 16; good business. Trilby, booked for 18, has postponed date to May 1, when Sybil Johnson will assume the title-role. Charley's Aunt 19, 20; four performances. Primrose and West's Minstrels 22.—MUSIC HALL: Sam T. Jack's World-Famous Creole co. 15-17 to good business. The American Gaiety Girls 18-20.—ITEMS: Raymond Hitchcock, who assumes a leading part in My Aunt Bridget, was absent from the cast during the Lynn engagement, and while the local press were loud in praise of his acting, the credit should have been given to his understudy.—The character of the bookings at Music Hall under the new management are of a higher order than heretofore, and he increased patronage shows that the same is appreciated.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Tim Murphy and Eugene Canfield in Alimony 11; undeservedly light business; the co. closed 13. After the Ball 13; fair business. Trilby to a good house 16; performance excellent. The Danger Signal 17; Mrs. Potter and Mr. Bellew in Charlotte Corday 20; The Still Alarm 26; Primrose and West's Minstrels 27.—ITEMS: My Aunt Bridget, which was booked for 20, is canceled.—Manager C. A. Burbank joined the co. of After the Ball 15, accepting the position as treasurer. During his absence Will Burbank will act as manager of the Academy. George Anderson and James Coughlin will join the co. soon, the former acting as advance agent and the latter as stage-manager.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Springer and Welty's Black Crook co. was to appear here 11, and the advance sale was near the $400 mark, when an announcement was made that the co. was unable to appear here as their baggage, which was under attachment at Brockton by Eugene Tompkins, was not released in time. The money was refunded. The co. arrived here and left on the morning of 12 for Fitchburg, but failed to give a performance there for the same reason that prevented them here. Charley's Aunt 15; Sol Smith Russell in A Poor Relation 16; both to large houses and both well received.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Mrs. Potter and Kyrle Bellew in Charlotte Corday 18; In Old Kentucky 19; Sol Smith Russell 23.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Still Alarm 15; large audience. Charley's Aunt 16; highly pleased audience. Frederick Bryton 19; Black Crook 22.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Edwin Milton Royle and Selina Fetter in Friends 15; light business. W. A. Brady's co. in Trilby 17; large audience; satisfied audience. The Burglar 23; Primrose and West's Minstrels 24; Tony Pastor's Variety co. 25; Robert Gaylor 27.—RICH'S THEATRE (Frank Rich and John P. Wild, managers): Professor V. P. Wormwood, Hughes and Lindsey, Zorvarro, Edward Banker, Stanley and Scanlan, Three Bouffons, Connors and Gilson, May Young, Lynch and Lovely appeared 15-20.—ROCK STREET THEATRE (A. B. White, manager): Dark 13-20.—ITEM: The 25,000 mill operatives in this city have received a ten per cent. increase of wages, beginning 22, which must improve the business at the theatres.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): House dark 8-15. Fair for the benefit of the Episcopal Mission 16, at which time the new banquet hall connected with the house was opened. Bristol's Eques-Curriculum 19, 20; Fast Mail 24.

PLYMOUTH.—DAVIS OPERA HOUSE (George M. Burns, manager): Ullie Akerstrom in The Sultan's Daughter 15, and Melinda's Woes 16 to fair business; performances excellent. Friends 20; Fast Mail 27; Frankie Carpenter 29-May 4.—ODD FELLOWS' OPERA HOUSE (C. D. Pelham, manager): Methodist Fair 17-19; crowded houses. Madame Dockrell's New United Monster Shows 20; The American Theatre co. Limited, (repertoire) 22-27.

GLOUCESTER.—The City Hall was dark during week of 17.

MARLBORO.—THEATRE (F. W. Riley, manager): The Danger Signal 15; good business; fair performance. Fast Mail 24; Yon Yonson 27; Roland Reed 30; The Cotton King May 4.

TAUNTON.—THEATRE (C. A. Harrington, manager): Sol Smith Russell in A Poor Relation delighted a large audience 15. Fast Mail 16; fair house.—ITEM: Mr. Russell was presented with a large handsome basket of flowers by the Cooking Club. Its members are leading society ladies who met Mr. Russell at Gray Gables, the home of Joseph Jefferson, last Summer. At close of the second act, in a neat speech, Mr. Russell returned his thanks for the kind remembrance.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): E. H. Sothern 11 in Captain Lettarblair; fine performance to a large house. In Old Kentucky 15; S. R. O. Pauline Hall 16; light house. On the Bowery 17; fair business. Zephra, a local production, 24-27.—PARLOR THEATRE (H. B. Tucker, manager): These people appeared week of 15-20: Billy and May O'Day, Violet Cameron, Whytte and Beckett, The Maginleys, and Morton and Slater.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): The Bazaar of Nations, under the auspices of the National Band, opened to the capacity of the house 17. The Dazzler and Ullie Akerstrom underlined.—ITEM: H. G. Sadler, in advance of The Dazzler, was in town 18 and renewed many acquaintances.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): In Old Kentucky 16; full house. Forgiven 20; Cotton King 25.

MICHIGAN.

ADRIAN.—CROSWELL'S OPERA HOUSE (H. E. Cook, manager): The Girl I Left Behind Me 16; very large business; general satisfaction. Lettie Le Vyne in Little Ora's Claim 22.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Murray and Mack in Finnigan's Ball 16; Mudge's Comedians 22-27.—ITEM: The managers of the theatre are booking time for next season.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Wilson-Day co. 13; small house. Pawn Ticket 210, 15; small but enthusiastic audience. The Devil's Auction 18; Robert Downing in The Gladiator 19; Col. Robert G. Ingersoll 20.

TRAVERSE CITY.—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): Rhéa in The Lady of Lyons 11 and The New Magdalen 12; good houses; delighted audiences.—ITEM: A reception in honor of Rhéa was given by the Woman's Club on afternoon of 11.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Prince Pro Tem. with Fred. Lennox and Josie Sadler, drew fairly well matinee and evening of 3. It deserved better patronage. The Girl I Left Behind Me had a good house 15; performance good. Charles H. Yale's The Devil's Auction to big business 16.—ITEM: Dwight J. Robson will succeed R. G. Jones as treasurer at Baird's after 20.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): Robert Downing and Eugenia Blair in David Garrick, Ingomar, and The Gladiator 12, 13. Mr. Downing's Garrick is a weak performance, and he will do well to adhere strictly to tragic roles. Business fair. De Wolf Hopper and his jolly associates sang Dr. Syntax 15 before a $1,400 house. Jennie Goldthwaite's Psyche was a dainty bit of acting, but the part failed to give her sweet voice enough prominence. Sowing the Wind 18; The New Boy 20; 8 Bells 22; Shore Acres 24; Marie Jansen May 1.—GRAND (O. Stair, manager): Ida Van Cortland, with fair support, is playing a very profitable two-weeks' engagement. A round of old plays will be presented.—ITEM: Manager Spooner tried the experiment of a cheap matinee (25c. and 50c.) during the Downing engagement with very satisfactory results.

COLDWATER.—TIBBIT'S OPERA HOUSE (T. J. Jackson, manager): The Girl I Left Behind Me 17; good house; performance good. Entertainment by local talent 22.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Charles H. Yale's Devil's Auction 11; large house. Ellen Beach Yaw 13 (matinee); good house at advanced prices. Mr. and Mrs. Wilson Day opened a week's engagement to good business 15.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Robert Downing in The Gladiator 11; fair house. The Devil's Auction 13; largest house of the season; S. R. O.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): In Old Kentucky 8; large house. Rhéa in Lady of Lyons 9; fair house. She was well supported by W. S. Hart. Pawn Ticket 210, 16; large house. Devil's Auction 17; Robert Downing 18; Col. Robert G. Ingersoll 19; 8 Bells 24.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): A small but very enthusiastic audience greeted Prince Pro Tem 12. Col. Ingersoll's lecture on "The Bible" to a large house 16.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Robert Downing 15; fair house. A Night at the Circus 24; Charity Ball 29.

SAULT STE. MARIE.—SOO OPERA HOUSE (G. G. Scranton, manager): Nellie McHenry co. in A Night at the Circus to good business 11; receipts, $350.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Mahara's Minstrels 8; Maude Granger 9; Fringe of Society; Tisso's Living Pictures 10; all to fairly good business. Tisso's Living Pictures was decidedly a "fake show," the audience leaving the house in a body. John Griffith in Faust 16; Frederick Warde and Louis James 18-20.—ITEM: After the performance on 19 the Elks will give a ladies' social session in honor of Frederick Warde and Louis James.

ANACONDA.—EVANS OPERA HOUSE (John Maguire, manager): House dark 8-13. Due: Maude Granger 16-18.

GREAT FALLS.—OPERA HOUSE (N. G. Hartley, manager): Maude Granger in The Fringe of Society 8; fair business; performance good. Mahara's Minstrels 9; receipts, about $5-0; satisfactory performance. Griffith's Faust 17, 18.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Dark 8-13. Griffith's Faust 15; Alabama 23; Mahara's Minstrels 19; Two Old Cronies 30.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Maude Granger, supported by a very clever co. in repertoire 10-13, to fair business. The Pyke Opera co., under the management of John Maguire, opened a week's engagement 15.—ITEM: Edmund Hayes, leading man with the Maude Granger co., will support Frederick Warde next season.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): Marie Burroughs with a good co. 10 in The Profligate to a good-sized audience. Gilmore's Band 14, special sacred concert to a fair house. Hanlon's Superba 19; Marie Jansen 22; Effie Ellsler 23; Della Fox 24.—THE CRAWFORD THEATRE (J. W. Halton, manager): The Black Crook 8; good business. Pete Baker 15-18.—ITEM: It is announced that the Tootle Theatre management will hereafter open their house on Sunday evening if fitting attractions can be found but it is a foregone conclusion that the best of traveling troupes will not care for Sunday dates, nor the usual Tootle patrons turn out.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Halton, manager): James O'Neill 12, 13; largest business in the history of the house, S. R. O. at advanced prices. Missouri University Glee Club 16.—ITEM: Josephine Foy, a former resident of this city and a pupil of the late John W. Norton, made her debut with James O'Neill in Monte Cristo 13.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Queen Esther 9; fair business. Empire Specialty co. 15.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): The Burglar co. 19.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Week of 8-13 the house was dark. Marie Wainwright in Daughters of Eve 19.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Fontana's Merrymakers 8-13; small business.

CLINTON.—OPERA HOUSE (Brannum and Piper, managers): Our Dorothy Opera co., home talent, gave a most excellent entertainment to crowded houses 12, 13. A Celebrated Case, home talent charity concert, under the direction of Professor A. J. D. Currie, underlined.

LOUISIANA.—PARK'S OPERA HOUSE (E. A. Parks, manager): Side Tracked 11; fair business.

INDEPENDENCE.—NEW ARMORY HALL (H. G. Healy, manager): George B. Williams in Shakespearean recital 18.

CARTHAGE.—GRAND OPERA HOUSE (Hill Porter manager): Season closed.

MARSHALL.—OPERA HOUSE (J. T. Harvey, manager): A medicine co. occupied the house 3-16.

NEVADA.—MOORE'S OPERA HOUSE (W. O. Churchill, manager): James O'Neill 11; well-pleased audience. The season here is closed.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Woodward Theatre co. 8-11 in repertoire to fair business.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Woodward Theatre co. opens a week's engagement 15.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Wills' Two Old Cronies to a light house 9. Ferriss' Comedians 11-13; light business. Shore Acres 18.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Wills' Two Old Cronies 6; good house. The Helston Sisters in dances were the attractive feature of the performances. Gilmore's Band 17; Woodward Theatre co. 22-28.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Wilson Theatre co. 14; fair houses. Northern Scenic co. 19; Two Old Cronies 23.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Barnes and Marvin's players finished a week's engagement 13 to fairly good business. Thomas Orchestra 27.—LYCEUM THEATRE (L. N. Scott, manager): Two Old Cronies 12, 13; fair business. Gilmore's Band 20.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Hexter and Langford, managers): Marine Band 30.—ITEMS: Alexander Verger Scott, of Rosedale, Miss., and well-known in Greenville, leaves for New York shortly to become a student at one of the dramatic schools with a view to his adopting the stage as a profession. Mr. Scott in appearance is not unlike Creston Clarke, Edwin Booth's nephew.—Harry E. March, formerly of New York, is now in the box-office of our theatre, and is making new and renewing old acquaintances among the visiting professionals.

COLUMBUS.—OPERA HOUSE.—Dark March 15-20.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): Season closed.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE (W. Schellek, manager): Springer and Welty's Black Crook 13; fair house.

WAYNE.—OPERA HOUSE (James Britton, manager): House dark 18-23.—ITEM: R. R. Leftwich, of Leftwich and Hurlbert's combined shows, was here Saturday.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Raynard, manager): The Black Crook 15; fair business.

LINCOLN.—NEW LANSING (E. A. Church, manager): Shenandoah 16; Black Crook 17.—THE FUNKE (F. C. Zehrung, manager): Gilmore's Band, under the leadership of Victor Herbert, had a fair house 15.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Dr. Talmage 17; S. R. O. Pauline Hall in Dorcas 19; crowded house. Ward and Vokes 22.—GORMAN'S THEATRE (Charles J. Gorman, manager): One of the Finest 15-17; large houses. The Guy Brothers' Minstrels 18-20; Ward's Stock co. 22-24; Gaiety Girls Burlesque co. 25-27.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Vreeland's Minstrels 11; fair business. Pauline Hall 18.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): House dark 9-16. Black Crook 24.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Al. G. Field's Minstrels 11; fair business. Friends, for the benefit of the Portsmouth Athletic Club, 18; heavy advance sale. Star Lyceum co. 22-27.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, resident manager): Robert Mantell and a first-class co. presented Monbars, The Corsican Brothers, The Husband, Hamlet, and The Marble Heart week of 15-20. Performances excellent to the capacity of the house. Thomas Q. Seabrooke 22-27.—WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): Irwin Brothers in the usual variety bill 15-20; good houses. Rice and Barton's co. 22-27.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor manager): The Three Guardsmen was admirably produced 12, with Alexander Salvini in the leading role, supported by a splendid co. The large audience was enthusiastic. The Milton Aborn Bijou Opera co. opened a week's engagement 15 with a change of opera at each performance at popular prices. The audiences were large and generous in applauding the individual and chorus work of the co. The costuming was very fine, and special scenery was used. The Elks' sixth annual benefit with Charles Frohman's Aristocracy 26; Fanny Rice 27; Stuart Robson 29.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): Alexander Salvini gave an excellent performance of The Three Guardsmen 13 to a light house. Who Is Jones? 17; benefit B. P. O. E. 289, Elizabeth City Lodge, to a good-sized audience. Coon Hollow 29.—LYCEUM THEATRE (A. H. Simonds, manager): The Y. M. C. A. presented Finnigan's Fortune to a well-filled house 15. The Pay Train gave a good performance to a fair house 18. New Boy 27.—ITEMS: A number of Elks from Newark City Lodge 21, B. P. O. E., witnessed the performance of Who is Jones? 17 at the Drake Opera House, Elizabeth, N. J., it being the first annual benefit of Elizabeth City Lodge 289, B. P. O. E.—At the meeting of Elizabeth City Lodge 289, B. P. O. E., on 12, Past Exalted Ruler W. M. Drake was presented with a handsome hand-painted sash and apron. The presentation was made by District Deputy Hausser, of Newark, and was witnessed by a large gathering of Elks.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): William C. Andrews in Humbug 15-18; good houses. Every one was well pleased by the clever performance given by our fellow townsman and very capable supporting co. M. B. Leavitt's Spider and Fly 19, 20; good business. Co. good. Galley Slave 22, 23; Slaves of Gold 26, 27.—BIJOU THEATRE (Ben Leavitt, manager): Billy McClain's Creoles did well week ending 20, and gave a very creditable performance. Miaco City Club Burlesque co. 22-27.

HOBOKEN.—THEATRE (John Clark, manager): Bob Fitzsimmons 11-13, as well as The Spider and the Fly 15-17 did a good business. Steve Brodie 18-20; packed houses. The attractions for the following week at the Hoboken are: Slaves of Gold 22-24, and Greenhorns 25-27.—BIJOU (Morrison and Phillips, managers): Week of 18-20 The Minerva Athletic and Vaudeville co., comprising these artists: Reyna and Rondo, eccentriques; Billy Wilson, comedian; Ed. Webster and Joe Conlan, Irish comedians, vocalists and dancers; Jeanette Lilford, song and dance and character artist; Havens and Anderson, singers and dancers; Little Helen, song and dance; the Brownings, comedy sketch artists; Annie Floyd, serio-comic; Minerva, strong woman; Herr Blatt, cannon-ball catcher. Business good. George Siddons Athletic and Vaudeville co. 22-27.—ITEM: Steve Brodie closes his season in Hoboken. The co. has been out forty-two weeks, and has been successful pecuniarily.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Professor L. E. Dare's Kirmess 16; crowded house.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): M. B. Leavitt's Spider and Fly co. 18; Uncle Hiram co. 22.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): A Bunch of Keys 16; light house; performance fair. William Collier in Who is Jones? 18; Our Boys (local) 19; New Boy 26; Manola-Mason 27; Colonel Robert G. Ingersoll, lecture on "The Bible," 30; Lewis Morrison's Faust May 1.—ITEM: Warde Bingley is actively engaged in coaching the cast for the annual Senior class play at Rutgers College. They will present a three-act college comedy, entitled A Scarlet Seal, written by J. Mulford Enright and Harry S. Hampton, both of the Class of '95. The scenery is to be given in Allen's Theatre on the evening of May 24.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Charles McCarthy in One of the Bravest 10, 11; good business for Holy Week. Co. good. Coon Hollow 17; good business. Co. and scenic effects first-class. Louise Hamilton and Robin Merry in their respective characters made a decided hit.—ITEM: Augustus Pitou is staying at the Hotel Traymore for a few days, and is very much pleased with the improvements being made at the Academy of Music.

PLAINFIELD.—MUSIC HALL (Joseph Sohl, manager): Waite Comedy co. 15-20; full houses.

MORRISTOWN.—LYCEUM HALL (W. L. King, manager): H. A. Babbitt's Minstrels 17; light house. Uncle Hiram 23.—MORRIS ACADEMY: Dramatic Club 27 (local).

SOUTH AMBOY.—ST. MARY'S HALL (Rev. J. A. Brady, manager): Harry Greene in Uncle Hiram 13; performance excellent. Weather stormy.—BOROUGH HALL (M. G. Byrnes, manager): Judge Green, of Brooklyn, 19; under the auspices of the Literary Society; crowded house. Enthusiastic audience.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): House dark week of 1-6. Carnival of Nations 16, 17 (local amateurs).

EAST LAS VEGAS.—TAMME OPERA HOUSE (Charles Tamme, manager): Unknown to the World 15, by a local amateur co. The recipient of the proceeds, Miss Dolly Blane, will shortly go East to study for the stage.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (C. H. Smith, manager): Palmer Cox's Brownies will return 18 and give two performances. The matinee will be the 300th performance, and souvenirs will be presented. The Tavary Opera co. sings Cavalleria Rusticana and Il Trovatore 19, with Carmen at the matinee and Tannhäuser on the evening of 20. Joseph Haworth in repertoire 22-27.—LELAND OPERA HOUSE (C. H. Mills, receiver): E. H. Sothern appeared in How to Win a Woman 10 before an audience that packed the house to the doors. Herrmann canceled 13. The Williams College Glee Club filled the house 15. Hi Henry's Minstrels played to big business 16. First performance of Trilby in this city for Manager Soulier's benefit 17. Charley's Aunt 19, 20; Aristocracy 25; Billy Barry 26, 27.—GAIETY THEATRE (Agnes Barry, manager): Everett and Leoni's Ladies' Club Burlesque filled the house 15. The Watson Sisters 22.—ITEMS: The advance sale for the Ysaye concerts in the Old Fellows' Hall 17 was by subscription, and the society people responded liberally.—Albany has turned out many actors and actresses who have been very successful. There is a young man here who is a comedian in every sense of the word. He is funny without an effort and can sing and dance. He has appeared in comic opera roles and has never failed in making a hit. He is a great favorite in club circles and can make time pass very pleasantly. His name is William Corliss. It is said that he is considering offers from the Bostonians and from Lillian Russell to travel next season.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): The Hanlon's Fantasma played to big business 15-17. Mrs. Potter and Kyrle Bellew 22, 23; Syracuse Military Band concert 24; Rev. T. DeWitt Talmage, lecture, 25; Williams' College Glee Club 26; Eli Perkins, lecture, 27.—WIETING OPERA HOUSE (Wagner and Reis, managers): Tavary Opera co. to large audiences 16, 17. William Barry 20; Devil's Auction 24; Trilby 25-27.—H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Slaves of Gold drew fairly 15-17. The Tornado 18-20; Coon Hollow 22-24; Night Owls 25-27.—ITEMS: Manager Frank Hennessy, of the Bastable, has arranged for a short season of Summer opera at that house.—Barry Johnson is at his home here for a few days.—Manager Quinn, of the Hanlons, was thrown from a horse while riding here 15, but was not seriously injured.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Baldwins opened a week's engagement 15 to good business. Pauline Hall 29; John Drew 30.—ASSOCIATION HALL: Little Edna, the child elocutionist and impersonator, assisted by Messrs. Leonard and Jacques Siebling, gave a delightful performance 15 before a large and representative audience.—ITEM: The representative citizens of Utica have tendered Manager H. E. Day a grand complimentary benefit, to take place at the Utica Opera House on the evening of May 6, on which occasion Stuart Robson and his splendid co. will present She Stoops to Conquer. Mr. Day's popularity will cause standing room to be at a premium that night.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Manola-Mason co. in Friend Fritz 13 to a large and highly-pleased audience. A delegation of B. P. O. Elks attended and presented Marion Manola with a large bouquet. Howard Wall's Ideals in repertoire week of 15 to a large audience. 1492, 26; John Drew May 6.—ITEMS: It is an assured fact that the Opera House will have a thorough overhauling after the close of the season, and there is a remote possibility of there being a new place of amusement in this city before the close of the year. Manager Rosenthal, who so successfully managed the course of concerts in this city during last Winter, has the plan in hand, backed by local and foreign capital to erect one. He has had an opera house architect from Rochester, N. Y., looking over the ground, and all seems satisfactory.—The B. P. O. Elks No. 42 have, upon more thoroughly discussing the John Drew misunderstanding, concluded to withdraw their letter of cancelation of date and play the co. for their benefit May 6.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Thomas W. Keene presented Richelieu and Richard III. to fair houses 15-17. The annual entertainment of the Laureate Boat Club filled the rest of the week. Charley's Aunt 22.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Brownies played to the

capacity of the house and gave general satisfaction 15-17. Tavary Opera co. 18; Trilby 20.——GAIETY THEATRE (James Hearne, manager): The London Belles drew fairly week of 15-20.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Advance sale excellent for William Barry 17. 1492, 27, for Manager Ossoski's benefit.——ITEM: THE MIRROR is on sale at Robertson and Luther's, next door to the Opera House.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Manola-Mason delighted a full house 11. Thomas W. Keene 23; Devil's Auction 26; Pauline Hall 30.

COHOES.—CITY THEATRE (Powers and Williams, managers): Those clever comedians, Tim Murphy and Eugene Canfield used a play called Alimony as a vehicle for their mirth 11 to no such business as they deserved. Fantasma 12, 13 notwithstanding the fact that it was the close of Holy Week, had two big houses. Peck's Bad Boy underlined.

LYONS.—MEMORIAL HALL (John Mills, manager): Maple City Minstrels (local) 18; Ole's Luck 30; Si Perkins May 3; Trilby underlined.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Minnie Seward to good business 8-13. Fast Mail 17; The Brownies 22; Thomas W. Keene 24; Al. G. Field's Minstrels May 1; E. H. Sothern 9.

MALONE.—PUTNAM OPERA HOUSE (H. A. Putnam, manager): Dallas Tyler, booked for 16, failed to appear. House dark 17-20.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Private Secretary 13; fair performance to fair business. Thomas W. Keene 25.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Prof. Van Arman's Kirmess 17, 18; Dan McCarthy in The Pride of Mayo 24; Vreeland's Minstrels 26.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Hanlon's Fantasma 11; large business.——ITEM: Manager Ball's infant son died 14.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Manola-Mason co. delighted a large audience 11. Parada, by local amateurs, 15-20; packed houses. Thomas W. Keene in Louis XI. 22; Joseph Haworth 25, 26.——BIJOU THEATRE (A. A. Fennyvessy, manager): White Crook opened a three-days' engagement 15 to large business. Rice and Barton 18-20.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business manager): Marie Tavary Grand English Opera co. in Il Trovatore and Cavalleria Rusticana 15; large business. Principals, chorus and orchestra very strong, and audience delighted in every way. Lillian Kennedy 19, 20, with matinee; Trilby 24; Devil's Auction 25; Al. G. Field's Minstrels 30; Pauline Hall May 2.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Lincoln J. Carter's Fast Mail 15; good business. A Fatted Calf 20.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Tim Murphy and Eugene Canfield in Alimony 13; business fair; satisfactory performance. Danger Signal 16; good house; audience pleased. After the Ball 18; Peck's Bad Boy 19.——ITEM: Tim Murphy was busy shaking hands with old friends during his stay in town.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Howard stock co. closed a week of poor business 13. Thomas W. Keene, supported by an excellent co., presented Richard III. to a good house 17. The performance was the finest seen here this season. Hanlon's Fantasma 18; advance sale very large. Palmer Cox's Brownies 19, 20 and matinee. The advance sale for all three performances is the largest known in the history of the house.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): McNair Minstrels (local) 23.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbon, manager): House dark 7-13.

OWEGO.—WILSON OPERA HOUSE (John R. Sweet, manager): Fast Mail 16; receipts, $197; performance satisfactory. Ole's Luck 22; Lillian Kennedy May 3, 4.

FISHKILL-ON-HUDSON.—PEATTIE'S ACADEMY OF MUSIC (Clark and Peattie, managers): The H. R. Brennan co. in repertoire 15-20; poor business. The Progress Dramatic co. (locals) 22; concert for benefit of Highland Hospital 25.——DIBBLE OPERA HOUSE (W. S. Dibble, manager): Edward J. Abrams in The Danger Signal 19.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): The Ellinwood Players 15-21.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Manola-Mason 12 in Friend Fritz; return engagement; delighted audience. Thomas W. Keene 26; John Drew May 7.——ITEM: I have read lately in THE MIRROR about the discontinuance of orchestras playing "The Star Spangled Banner" at the close of performances. Corning is still in line in that respect, as well as in all others.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): The Cotton King 3; large house. Several of the co. received curtain-calls. Hi Henry's Minstrels 6; good house; performance satisfactory. Lillian Kennedy 16, 17 in She Couldn't Marry Three and A Midnight Frolic to full houses; audiences well pleased.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): A Trip to Chinatown drew a very good house 5; general satisfaction. On the Bowery, with Steve Brodie, 15, to a large top-heavy house. John Drew in The Butterflies 17; very large and fashionable audience.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Hi Henry's Minstrels gave a refined and very entertaining programme 15 to S. R. O. in all parts of the house.——PUTNAM MUSIC HALL (J. E. Smith and Co., managers): "Ye Greate Father Kemp Concerte" (local), for benefit of Y. M. C. A., to a fair-sized house 16. Peck's Bad Boy to a fair-sized audience 17.——ITEM: Lew Benedict closed season with Cleveland's Minstrels 13, and arrived home here 16.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Jane Coombs in Romeo and Juliet 11; small house.

HUDSON.—OPERA HOUSE: Hi Henry's Minstrels attracted a very large and appreciative audience 17. The Lyra Banjo and Mandolin Club (local), with Miss Ella T. E. May, elocutionist, 18; Frohman's co. in Aristocracy 20.——ITEM: George B. Lambson, the baritone, left the Hi Henry Minstrel co. here, having signed with Barnum and Bailey.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Rifle Corps Fair 15-20; crowded houses.——CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Billy Barry in The Rising Generation 23.

PLATTSBURGH.—THEATRE (W. A. Browne, manager): Pinafore (local) 17; S. R. O. Al. G. Field's Minstrels 25; Frederic Bryton 29; Evangeline May 3.

TICONDEROGA.—IVES' OPERA HOUSE (Frederick Ives, manager): Peck's Bad Boy 16; good business. Vreeland's Minstrels 22; William Jeppett's Illustrated Lecture 24.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Trilby will be the attraction for 22.——ITEMS: A kirmess will be held under the auspices of the Fourteenth Separate Company at their armory for the benefit of the City Hospital week of 15-20.—Dan'l Sully passed through here last Wednesday en route for his home in Woodstock, where he now resides.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Fullerton, the magician, ably assisted by Herbert C. Dence in feats of "Telepathy," 16, 17 to rather small houses. Si Perkins 18; Otis Skinner, return engagement, 19.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): A. M. Palmer's co. appeared in Trilby before large audiences 15-20. Lillian Russell 23-24.——COOK OPERA HOUSE (H. A. Foster, manager): The Tornado was well received by generous attendance 15-17. The Fast Mail was presented 18-20 to fine business. Milton Nobles 22-24.——ACADEMY OF MUSIC (Louis C. Cook, manager): The Octoroon was produced 15-20 before appreciative audiences. Hopkins' Trans-Oceanics 22-27.——MUSEE THEATRE (J. C. Moore, manager): Variety to fairly good houses 15-20. Same 22-27.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): House dark 15-20.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Peck's Bad Boy pleased a fair-sized audience 16. Thomas W. Keene 20; Daly's Players 22-27.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): The Ladies' Club Burlesque co. 1-3 at cheap prices to medium business. A Trip to Chinatown came 6. Annie Abbett mystified light houses 11-13. A Fatted Calf 19.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Kate Claxton in The Two Orphans 16; good-sized audience; performance good. The sixth annual concert of the Euterpe Glee Club of this city was held 17. Aristocracy 19; Waite Comedy co. 22-May 4. Della Fox in The Little Trooper closes the season here about June 1.——ITEM: Harry Elting, manager of the Empire Theatre, Detroit, Mich., who formerly resided here, was in town 13 settling up his affairs here.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): House dark 10-17.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): John Griffith in Goethe's Faust 8; fair business. The production is magnificently staged, entire new scenery and new electric and calcium effects. Alabama 15; advance sale very large. Two Old Cronies 24.——ITEM: Manager Walker informs your correspondent that so far this season he has averaged two one-night attractions a week, with average nightly receipts of $417.25.

JAMESTOWN.—LLOYD'S OPERA HOUSE (E. P. Wells, manager): John Griffith's Faust co. 9; good business; excellent performance. Alabama 18; Home Dramatic Club 23; Two Old Cronies 25; Tisso's Living Pictures May 4; Mozart Symphony Club 14; A Bowery Girl 16.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Clement Bainbridge's co. presented Alabama 11 to a packed house at advanced prices. The co. gave a very enjoyable performance. Two Old Cronies 18.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Griffith's Faust 10; large house and performance excellent. Alabama 17; Two Old Cronies 22.——ITEMS: A reception was tendered John Griffith while here by Manager and Mrs. Wakeman at their pretty home, which was attended by the elite of the city. Mr. Griffith made many warm friends during his engagemen there.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller managers) Down in Dixie 8, 9; good business. Fanny Rice 15-17; N. C. Goodwin 22-24.——ITEMS: W. C. Butterfield spent a few days at home. He reports A Baggage Check as doing good business.—Doc Freeman leaves for Indianapolis and Chicago for a few weeks on business connected with his new theatre.—George Jackson, the genial representative of A Railroad Ticket, is in the city.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Shore Acres played a return engagement to fair business 9, 10. The play as on the former visit, was very satisfactory, and was presented in the same acceptable manner. Maurice Olcott to light business 11. The audience was a most appreciative one, heartily applauding the sweet singer for every number rendered.——PARK OPERA HOUSE (Harry E. Feicht, manager): A Baggage Check played a return engagement to good business 11-13. The Kodak to fair business 15-17. The play is of flimsy construction, and is interpreted by a poor cast.——MEMORIAL HALL (Soldiers' Home): Duffy's Blunders, with Barney Ferguson as the star, played to a crowded house 12. The comedy is replete with funny situations, and made quite a hit with the battle-scarred veterans.——ITEMS: J. G. Miller and H. W. Miller, proprietors of the Grand Opera House, Columbus, O., brought suit in attachment for $700 against Barney Ferguson and Barney Fagin, proprietors of Duffy's Blunders, on account of an alleged breach of contract. Subsequently the case was settled and dismissed.—Manager Harry E. Feicht was the victim of a surprise at his home 16, being in celebration of his natal day, and participated in by a coterie of friends, and the orchestra of the Grand Opera House. It is needless to add that the affair was a recherche one.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Walker Whiteside in Hamlet 13; fair house and appreciative audience. Noss Jollity co. 25; Thatcher and Johnson's Minstrels May 5.——MYERS' OPERA HOUSE (L. E. Myers, manager): Dark.

WAPAKONETA.—OPERA HOUSE (G. A. Wintzer, manager): Walker Whiteside 16; well-pleased audience. Noss Jollity co. 23.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): May Smith Robbins in Little Trixie pleased a medium-sized house 10. Davis' U. T. C. 15; fair house. A Breezy Time 20 (return date).——ITEMS: Francis Williams (leader) and Charles Hudson have left to join the forces of McDonald's Circus.—Labadee, of the Trixie co., will open his season of repertoire at Pontiac, Mich., June 15.—The Mask and Wig Club produced A Scrap of Paper at Lyceum Hall 10. The officers are: R. W. Kirby, president; Percy Todd, secretary and treasurer; Edwin Houston, stage-manager; E. R. Bosworth, proprietor.—C. O. Taylor and George E. Pence, late manager and assistant manager of Bennett's Opera and Market Square Theatre, have opened a bill-posters' office and joined the Bill-Posters' Association.—Henry Blackaller has just joined the New York Theatre co., which plays here week of 22. He will do advance.—Neil McNeill joined the Breezy Time co. this week as treasurer.—Henry Blackaller will manage Annie E. Davis next season in repertoire.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): The New Boy drew a full house 15, and pleased the audience. The Derby Mascot 16; top-heavy house.

MARION.—GOSSIP: Our new State Street Opera House is now a fixed fact. The plans have been submitted. Articles of incorporation taken out 10; capital stock $50,000; seating capacity 1,400; two galleries and four boxes. It is expected that the new house will be ready to open about Nov. 1.—The Elks are occupying new rooms, and there are none finer in the State.—The Elks' Circus on June 6 is being looked forward to by the Elks all over this and the surrounding States. The Marion Elks are the originators of the Elks' Circus, and to Mr. George B. McMurray, secretary of the McMurray and Fisher Sulky Works, the honor is due. Their circus on May 28 last year was a grand pecuniary success in every way, and was the first Elks' Circus ever produced. This year it will excel by far that of last season.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Charles Dickson in Incog. 9; small house; strong co. Eddie Foy in Off the Earth played to a $900 house 13. The audience was not as large as it should have been owing to an advance in prices. Rhea 23; New York Theatre co. week 29-May 4; Thatcher and Johnson's Minstrels 7; 8 Bells 9.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): A good-sized audience saw The Amazons 16. Johnstone Bennett and Lorimer Stoddard sustained the chief roles with great humor. George Alison, Maud O'Dell and Elaine Eilson were especially good. Joe Ott 20; Wang 24; Thomas W. Keene 27; De Wolf Hopper May 4.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): House dark 9-13.

KENT.—OPERA HOUSE (Mark Davis, manager): A Cold Day pleased a large audience 15. Fitz and Webster in A Breezy Time 30. Coon Hollow May 13; Noss Jollities 20.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Season closed.——ITEM: Manager Keiser has reopened the skating rink.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Fisher's Cold Day 9; large and pleased audience. Ed. Davis' U. T. C. 13; S. R. O.; general satisfaction. County Fair 15.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Veon, managers): Charles Dixon in Other People's Money 6; light house. Gorton's Minstrels 18; Rhea 23; Robert Downing 26.

NEWARK.—MEMORIAL AUDITORIUM (Pierson and Spencer, manager): Newark Opera Club (local) gave a specialty entertainment 16 to a good house. Wang 19.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers) Two Johns 9; fair business. Robert Downing May 2.——ITEM: Mr. and Mrs. John C. Nugent of this place left for Buffalo, N. Y., on 15 to join J. C. Stewart's Two John's co.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Neil McNeill, lessee; Mrs. Clara McNeill, manager): John Brennan in Tim the Tinker 15; performance excellent; medium house.

BUCYRUS.—GELBRAITH OPERA HOUSE (V. R. Chesney, manager): House dark 6-13. Walker Whiteside 19.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): The Night Owls 15; fair business. A Cold Day 19.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Charles A. Loder in On the Go to a fair-sized audience 12.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Sowing the Wind by Frohman's excellent co. packed the theatre 13. De Wolf Hopper and co. in Dr. Syntax pleased large audiences 16, 17. Amy Lee, Frank Doane and P. Aug. Anderson in Pawn Ticket 210 did fairly well 18-20. Selma Herman will produce Bianca May 2-4 for the benefit of the Hebrew Ladies' Society.

SIDNEY.—MONUMENTAL OPERA HOUSE (P. F. Sarver, manager): Davis' U. T. C. 15; large but displeased audience. True Irish Hearts 18. J. C. Lewis in Si Plunkard May 1.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Walker Whiteside in Hamlet, return date 15 to S. R. O. Mr. Whiteside was called before the curtain at the close of the third act.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Walker Whiteside 12; business good; performance excellent.——MODEL OPERA HOUSE: Noss Jollities 25.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): Charles Dickson in Other People's Money 10; light house. County Fair underlined.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy managers): Robert Downing in Ingomar 8; large and fashionable audience; good performance. Little Trixie 11; attendance fair; performance excellent. Charley's Aunt 15; pleasing performance.

CANTON.—THE GRAND (L. B. Cool, manager): Johnstone Bennett in The Amazons pleased a large house 15. Hallen and Hart 22; Humanity 23.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): House dark 15-20.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): The season closed. The house will open for next season on Aug. 10.

COSHOCTON.—OPERA HOUSE (D. A. Keith, manager): Fisher's Cold Day 17; Rhéa 27.

MARYSVILLE.—CITY OPERA HOUSE (J. F. Pearse, manager): A Cold Day 10; poor business. Walker Whiteside 20; return engagement.——ITEM: D. P. Phillips, in advance of Walker Whiteside, was in the city 13 and reports an excellent season's business for his star.

TROY.—OPERA HOUSE (G. A. Brannan, manager): A. P. A. lecture 10; full house. Breezy Time 18.——ITEM: Neil McNeill, of the Lancaster, Ohio, Opera House joins A Breezy Time co. here.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Two Johns 11; Virginia Knapp 13; both to fair houses. "Punch" Robinson's Repertoire co. opened in The Man of the World 15 for week's engagement to a good house. Peter Maher 27; Thatcher and Johnson's Minstrels May 2; Barnum's Circus 23. Frank Hennig 24, 25.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): "Punch" Robertson's co. closed his five-nights' engagement 12 to fair business. The Two Johns 11; good business. Albani 23.——ITEM: The Bill-Posters' Association meets at Columbus, O., 26.—Punch Robinson's co. closes season June 1.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvan and Van Ostren, managers): Two Johns 10; good business. Cold Day 18. This closes the house for the season.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin-manager): Joe Ott 16; small but well-pleased audience. Rhéa 22.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Howe's Phonograph Concert 11; large audience. Russell H. Conwell 16; very large and fashionable audience. Walker Whiteside 18.

MARIETTA.—AUDITORIUM (Alderman Brothers, managers): Charles Dickson in Incog. 12; fine performance to a small audience. Night Owls 13; fair business. Derby Mascot 17; good house; well-pleased audience. Fanny Rice 23; Baggage Check May 2; Bostonians Opera co. 22.——ITEMS: The name Opera House has been changed to Auditorium.—Manager A. D. Alderman, who has been on the sick list, is able to be about again.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Down in Dixie 10; good business. Sowing the Wind 12; splendid performance; good business. Neil Burgess' County Fair 18; Fitz and Webster in A Breezy Time 22.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The New York Theatre co. 8-13; business generally fair. The Noss Jollity co. 18, 19.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Gorton's Minstrels 10; good house; performance very fair. Wilbur Opera co. began a three-nights and two matinees' engagement 15; crowded houses. The living pictures prove a very strong card. Kittie Rhodes 29-May 4.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): Gilbert and Sullivan's operetta, The Sorcerer, was presented 16, 17 by local talent to large and well-pleased audiences. The net proceeds go to the Library Building fund. True Irish Hearts 20 and Texas Steer May 2.——ITEM: Manager Baetz is a very busy man just about now. He is superintending improvements now being made at Cedar Point, the "Coney Island of the West," of which he is manager, and arranging for a grand opening of this Summer resort about June 1.

OREGON.

PORTLAND.—MARQUAM GRAND (S. C. Heilig, manager): Dark week ending 13.——CORDRAY'S NEW THEATRE (John F. Cordray, manager): Dark week ending 14.——LONDON MUSIC HALL (J. W. Holmes, manager): Dark 1-12.——ITEMS: E. W. Lesster, of Heilig and Lesster, lessees of the Marquam and Tacoma and Vancouver theatres, retired from the firm 12. His retirement is to devote more time to his private affairs. Mr. Heilig is sole lessee of the three theatres. He will look after the Marquam personally. The two other theatres, at Tacoma and Vancouver, will be in charge of local managers, supervised by Mr. Heilig. Among the attractions for early bookings at these houses are: The Fencing Master, Faust, The Girl I Left Behind Me, Alabama, and James J. Corbett.—A new brick opera house is now in course of construction at Chehalis, Wash. It will have a capacity of 1,000, and is finished throughout in up-to-date order.—Theodore Kremer's Nihilist co., which recently appeared at Cordray's here, are stranded. To help them out a benefit will be given 18 by Portland talent.

BAKER CITY.—REIST'S HALL (M. B. Goldstein, manager): Kate Fox, spiritualist, under the management of Elex Williams, 14, 15; Griffith's Faust co. 17.

PENNSYLVANIA.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Myres and Mishler, managers): University Teams of Pennsylvania 11; large house; very creditable performance. A Texas Steer came 12. Charles Dickson in Incog. 16; fair-sized audience. Jed Prouty 18; The Amazons 19; The Dazzler 20; The New Boy 22; 1492, 24; Hoss and Hoss 26.——EAST SIDE THEATRE (J. C. Kirlin, manager): Littie Rhodes 15-20 gave complete satisfaction to good houses at cheap prices.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Waite's Comedy co. closed their engagement of two weeks 13; very large business prevailed during the engagement. Green Goods Man 15; very light house; very clever people, but handicapped by a poor play. Charley's Aunt 16; a large and fashionable audience. This amusing play was heartily enjoyed.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Mr. and Mrs. Kendal 13 in The Second Mrs. Tanqueray to fair business. The Dazzler 15; good business. Manola-Mason in Friend Fritz; packed house. Milton Aborn's Bijou Opera co. 22.——DAVIS' THEATRE (George E. Davis, manager): Rice and Barton's co. 11-13 in McDoodle and Poodle to good business. Richard T. Brown 15-17 in Ole's Luck to good business. The White Crook 18-20.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): House dark week of 15-20. A Jolly Lot 23.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): Trolley System canceled date of 15, on account of accident to Richard Garnella.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): House dark 15-20.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Side Tracked 18; Rose Coghlan, date not yet decided upon.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Side Tracked 16; light business.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam. P. Yohe, manager): House dark 15-20.——ITEM: Large advance sales for Robin Hood co. 22.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): The Trolley System billed for 16 tailed to appear, having stranded in Carlisle

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): House dark 6-13. Jolly Lot 17; Green Goods Man 18; Lehigh University Students in Ali Baba 20.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Otis Skinner in King's Jester 18; large house; well-satisfied audience. Side Tracked 19; Wang 23; Rose Coghlan 25.——ITEM: A number of the Skinner co. were entertained by friends here.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): House dark 15-18.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Tavary Opera co. 11 in Faust pleased a fair audience. Si Perkins 17; Otis Skinner 18; Kate Claxton 19; Minnie Seward 22-27.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Two Johns 13; small audience; good performance. Night Owls 19; Humanity 22.

JEANNETTE.—OPERA HOUSE (T. J. Rogers, manager): I. O. U. A. M. Band Concert 13; large audience. J. T. V. Band benefit by Mr. and Mrs. William Dehlman in M'liss 15; small audience. Colonel and I 20.

WEST CHESTER.—ASSEMBLY BUILDING (M. S. Way, manager): House dark 12-25. Fanny Rice in Nancy 26.——OPERA HOUSE (F. J. Painter, manager): Coon Hollow 19.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Return engagement of International Variety co. 15; moderate patronage.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Otis Skinner in His Grace de Grammont 15; good business; performance excellent. Wang 27.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Ole's Luck 11; small house. Frank Ferguson, assisted by local talent, in The Millionaire Tramp 16, good house. The Lyric Club 18; Thomas E. Shea 22-27.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): Ole's Luck co. pleased a small audience 13. Lincoln J. Carter's Tuxedo 23; Queen Esther by home talent 29.——ITEM: Frank Specht, contortionist, of this place, will join Forepaugh's Circus at Tunkhannock, Pa., 22.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Rice and Barton's co. 16; good house; fair performance. Lincoln J. Carter's Tornado 22.——ITEMS: Rice and Barton's season closes at Binghamton, N. Y., 20 after thirty-six weeks' good business.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): Charley's Aunt attracted a crowded house 15. Hot Tamales drew a fair house 16. Marie Decca Costume Concert co. 18; Mason-Manola 22.——ARENA: Prof. William Baldwin, aeronaut, who was badly injured by a fall, and who has been in St. Joseph's Hospital, this city, for some time, has joined the Welsh Brothers' Circus.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Aborn Comic Opera co. gave very good performances of Bohemian Girl, Fra Diavolo, Pirates of Penzance, and Said Pasha 11-13. A very amusing performance of A Green Goods Man was given 16.——GRAND OPERA HOUSE (George M. Miller, manager): Waite's Comedy co. in repertoire 11-13; very large audiences.——BIJOU THEATRE (George W. Middleton, manager): The Indian Hero 18-20.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Conroy and Fox in Hot Tamales 13; fair house. Coon Hollow 20.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Trolley System booked for 18 failed to put in an appearance. Conroy and Fox in Hot Tamales 23.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): Fred. High 12; small house. Albini's Empire Entertainers 15-17; small houses; general satisfaction.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Si Perkins 15; fair business. New England Home 19, 20.——ITEM: Harry Black with his trick horses, ponies and dogs left 13 for St. Louis to join La Rue Brothers' Circus.

FREELAND.—OPERA HOUSE (John J. Welch, manager): House dark.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): House dark 15-20.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Richard Golden in Old Jed Prouty 17; small audience. Very light business.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): House dark 10-20.

EASTON.—ABLE OPERA HOUSE (Dr. William K. Detwiller, manager): A Railroad Ticket 4; fair house; good performance. Dr. North, hypnotist, 5, 6; small houses. Mr. and Mrs. Kendal 11; fair house. Orphans' Concert 16; crowded house; excellent performance. John Drew 18; Charles Collins 22; Orion Concert 25; Trilby 29; Fanny Rice 30.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): House dark 9-24. The Colonel and I 26.——ITEM: The Girl I Spy, which was to be given week of 15 for benefit G. A. R., has been postponed until next season.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Alexander Salvini with a strong supporting co. appeared in The Three Guardsmen 11; business only fair, Holy Week affecting the attendance. The play was well-staged, and the performance all that could be desired. Conroy and Fox 17 in Hot Tamales to a fair-sized house; good co. and enjoyable performance. Bubb's Comedy co. 22-27.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The New Dazzler (Florrie West) 16; good house.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): House dark 8-13. Among the Breakers was presented 15 by local talent to a large house. Coon Hollow 16; well-pleased audience; business good. Pay Train 19, 20.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Charles Dickson in Incog. 13; clever performance; audience well pleased.——ALTMEYER'S THEATRE (R. B. Beane, manager): Night Owls 17; good business.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): A Texas Steer came 11. Charles Dickson in Other People's Money drew a good house 15. Reed Band Concert, local, to a moderate-sized house 16.——ADAIR'S OPERA HOUSE (Alexander Adair, manager): Mora Williams 15-20; moderate business.——ITEMS: The Elks benefit 23 with Rice's Surprise Party and 1492 as the attraction, promises to be a rousing success. Mrs. Lillian Burkhart Dickson was the guest of Mrs. Harry M. Martin, of this city, while here 15.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Telegram 15; fair business; general satisfaction. The Indian Hero 18, 19; A Jolly Lot 22.

CORRY.—WEEKS' THEATRE (L. A. White, manager): Si Perkins 16; small business. Ellen Vockey 29-1.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): Jessie Mae Hall in The Telegram 11-13; fair business. Willis E. Boyer's co. in repertoire 15-17; good business; satisfactory performance.

BUTLER.—PARK THEATRE (George Burkhalter, manager): Side Tracked 13; small house. St. Peter's Parochial School entertainment 16; packed house. Franklin and Marshall College Glee Club canceled date for 15.

MILTON.—GRAND OPERA HOUSE (Griffith & Co., managers): A Jolly Lot 23.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Metropolitan Comedy co. opened in The Fugitive 15 for a week's engagement. Business and performance fair. Return of Conroy and Fox in Hot Tamales 22.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Kittie Rhoades week of 8 to fair business and well-pleased audiences. Manola-Mason co. 15 in Friend Fritz to a large, fashionable, and very enthusiastic audience. Charles Dickson 17 in Incog. to a good-sized and much-pleased audience. Mr. and Mrs. Dickson have many warm friends here.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Grace D. Pearce, elocutionist, 23. House dark 24-27.——ITEM: A large house is expected for 23; seats are selling rapidly. Miss Pearce appeared before a large audience over a year ago and she left such an impression that a reappearance was arranged.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Bubb Comedy co. 15-20; full house.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Pauline Hall and a good co. gave a very satisfactory performance of Dorcas 15. Charley's Aunt 17; good business. Ullie Akerstrom in The Sultan's Daughter 22. The Newport Band, under the direction of Prof. Tom Henry, concertises 25.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Sawtelle Dramatic co. 8-13 pleased large-sized houses. Fast Mail 15; fair-sized audience.——ITEMS: Fred. S. Gardiner, tenor, of Providence, R. I., took part in a concert given by home talent 4.—The orchestra of the Sawtelle Dramatic co. furnished music for the Westerly Business Men's Association at an en-

tertainment given in honor of the ladies 11.—Ed. Barnstead was here 16 ahead of Ullie Akerstrom.—Prof. J. Frank Stanley, the well-known curio lecturer, has closed at Harry Davis' Eden Musee, Pittsburg, Pa., and is now at his home in this city.—The Sawtelle Dramatic co. made many friends during their two-weeks' stay here.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Joseph Murphy 15 in Shaun Rhue to a good house. Trilby 18; Cotton King 20; Primrose and West 23; Down in Dixie 13.——ITEM: Manager Blandford has secured Pauline Hall for his benefit on May 10.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Ship of State 15-20; fair business; general satisfaction. Seymour's Refined Entertainers 23-27.

TENNESSEE.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): Barnabee and MacDonald's Robin Hood Opera co. in the ever-tuneful opera, Robin Hood, to quite fair business, considering it was Holy Week. This virtually closes the regular season of this popular little house, although there are several attractions yet to follow. On 15 General G. P. M. Turner delivered a lecture on "Men and Women of the South Before the War and After '61," before a good-sized audience. This is the opening of a lecture season by General Turner, and he intends travelling all over the South before returning.——GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Cleveland's Minstrels 9, large house. Leland T. Powers, impersonator of David Garrick, delighted a large and fashionable audience 10. Swedish Quartette 17; Carie La Monte co. 22-27.——ITEM: At the conclusion of the cake-walk in Cleveland's Minstrels, in which there is considerable shooting, Charles W. Milton, one of the co., while standing in the wings was shot in the eye with a blank cartridge. A physician was called, and found the eye to be seriously injured. He was left here by the co. without any means to help himself, and was enabled only by the kindness of Manager Staub and others to leave this city for his home in Cleveland, Ohio, on April 11. Physicians say he may entirely lose the sight of the injured eye, but could not give a definite opinion at present.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): House dark 9-16. Vanderbilt Glee, Banjo, Mandolin and Guitar Club 19.——THE BIJOU (John Kellner, manager): True Irish Hearts 8-13; very light business. Lee the mesmerist canceled dates 15-20.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): House dark 9-16. Due: Sousa's Band 18.

TEXAS.

EL PASO.—MYARS' OPERA HOUSE (McKie and Shelton, managers): House dark week ending 13. Daly co. in repertoire will open 24 for one week.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Colonel Columbus Marchbank delivered his humorous lecture, "The Harp of a Thousand Strings," to a small but appreciative audience 3.——ITEMS: Manager Phil. Greenwall left 8 for a week's visit to his brother, Henry Greenwall, at New Orleans. From there they take a trip together around their new circuit, Memphis, Atlanta, Savannah, and Nashville.—Grau's Opera co. will begin a week's engagement 15.—Treasurer Sol Brannig will take his annual benefit 23, when Ezra Kendall will present A Pair of Kids. The season is about over after that.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Emma Warren co. 8-13 in repertoire to S. R. O.

PARIS.—PETERSON THEATRE (R. Peterson, manager): House dark 8-13.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Blind Tom 8; good attendance; receipts, $221.50. Polk Miller 24.

GREENVILLE.—Frederic Abbot, elocutionist, under the auspices of the Y. M. C. A., at their rooms to fair business 8. Mr. Abbot is a good reader and delighted his audience.

DALLAS.—OPERA HOUSE (George Anzey, manager): The Grau Opera co. in repertoire closed a successful week's engagement 13, this being their second visit here this season.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Dick P. Sutton Texas co. 8, 9; fair business. Blind Tom 12; good business. United States Marine Band 29.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): The season closed here 3 with Lewis Morrison's Faust co.——ITEM: The Auditorium Summer Theatre, with lake Schwartz manager, opens 15 with Hennessy-Leroyle's co. in repertoire, presenting By Wits Outwitted, Linked By Law, etc.

BRENHAM.—OPERA HOUSE: The Baldwin-Melville co. will open here 16 for five nights and will, no doubt, play to good business at popular prices.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Lewis Morrison 8; large and appreciative audience. United States Marine Band 20; A Pair of Kids 24.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee: E. Bergman, manager): The Baldwin-Melville co. 8-11; fair business; popular prices. Lewis Morrison in Faust 12; excellent house; also a good matinee house 13.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkston and Church, managers): The Otto N. Kranse stock co. opened for a week 8, and have played to very fair business at popular prices. They played Inside Track, The Runaway Wife, Niobe, Taken from Life, The Lightning Rod, and Natural Gas.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): House dark 8-13.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): House dark 8-13.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): Schubert Symphony Club and Lady Quartette gave a splendid entertainment 15 to a comparatively small audience. Church revivals and K. of P. initiations did considerable harm to the Schuberts.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Streets of New York by a local co. 8; fair house.——WARD OPERA HOUSE (J. B. Rogers, manager): Eliason gave an excellent performance of magic to a full house 7. He will appear on the three succeeding Sunday nights. Stock co. in Pink Dominoes week of 8 to better business than the week previously. Underlined, 7-20-8.——ITEM: Harry Corson Clarke will remain out of the cast of 7-20-8 on the recommendation of his physician, who says he needs rest. T. F. O'Malley will take his place.

VERMONT.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): The Cotton King 13; good business. Howard Stock co. opened in Forgiven to a very good house 15.

RUTLAND.—CITY HALL: Boston Festival Orchestra in The Messiah 13; crowded house; Zino Concert 15.—— OPERA HOUSE (A. W. Higgins, manager): Cotton King 15; light house; fair performance. Vreeland's Minstrels 20.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Two Sisters cancelled their date 16. Al. G. Field's Minstrels 22; Sol. Smith Russell in A Poor Relation 25.

BRATTLEBORO.—TOWN HALL: Boston Festival Orchestra had a good house 17, giving a delightful programme. This closes the season here.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Al. G. Field's Minstrels 23; Sol. Smith Russell in A Poor Relation 26; Frederick Bryton May 1; Trilby 3; Manola-Mason 6.——ITEM: The management of Two Sisters cancelled their date for 15.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Cleveland's Minstrels gave two unsatisfactory performances 13 to small audiences. The combination was largely composed of negroes, and being opposed to public sentiment, many people left the theatre. The troupe disbanded after the night performance, and some of the members are stranded here. A benefit will probably be arranged to send them to their respective homes. They state that salaries have not been paid since Christmas, and that they have hung together from town to town on the forlorn hope of better business. The present week has evinced the fact that Richmond boasts no inconsiderable amount of amateur dramatic talent. On Monday The Tyrolean Queen was given by juvenile talent for the benefit of the Home for Incurables. It was a very creditable performance, and was picturesquely mounted. The piece de resistance of the season, social and dramatic, was the excellent performance of Planquette's Chimes of Normandy by people who are most prominent in social circles here on 16, 17. The object of the entertainment was the benefit of the Associated Hospitals. The affair was a huge success, artistically and pecuniarily. The audiences were the most distinguished that have gathered in a Richmond playhouse for many years. The opera was produced under the direction of Thomas Ebert of New York, and was well-nigh perfect in detail. Prof. Jacob Reinhardt trained the chorus. The cast was as follows: Serpolette, Miss E. A. Taylor; Germaine, Miss Irene Langhorne; Gertrude, Miss Ella Doswell; Jeanne, Mrs. C. O'B. Cowardin; Manette, Miss Bettie Booker; Suzanne, Miss Annie Lee Cainm; Henri, Mr. Andre Burtte; Jean Grenicheux, Mr. Thomas Ebert; Gaspard, Col. James Branch; The Bailli, Col. Cowardin; the Notary, Capt George Ainslie; Registrar, Mr. William Tribbett; Assessor, Mr. J. R. A. Hobson. The Ariel Quartette of Washington, D. C., 18; Cross Roads of Life 23; Tyrolean Queen 27; Thomas Q. Seabrooke May 6, and the Strollers' Amateur Dramatic Club of New York 9 will close the season.——ITEM: The New Theatre is being fitted up for a bazaar, given under the auspices and for the benefit of the Elks.—An unique contrivance for displaying on the stage of the Academy the various phases of the ball games played by the Richmond team when away from home has been received and will be operated each afternoon during the baseball season. Special wires have been run to the various cities in the Southern league, and the "cranks" will be able to get an exact idea of the game as it is being played.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): The Ellen Vockey co. opened a Spring and Summer tour 15 in One Touch of Nature and The Widow's Victim to a small audience. The performance was very satisfactory for an opening. Individual hits were made by Lawrence Manning, Bertram Temple, Richard Butler, and George Graham. They were billed to play A Woman's Love 16, but cancelled the date owing to the poor patronage. Johnson and Thatcher's Minstrels 23.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): House dark 8-13. Aunt Sally 18.

PETERSBURG.—ACADEMY OF MUSIC (William E. French manager): Petersburg Banjo, Mandolin and Guitar Club to fair business 17. Thomas Q. Seabrooke Opera co. 30.

LYNCHBURG.—OPERA HOUSE (Ernest R. Gilbert, manager): Cleveland's Minstrels 11; good performance; fair business. Wang 12; large and fashionable audience. Every one was delighted with the play.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Wang 15; good house. Clara Belle Palmer, pianiste, 19.

WASHINGTON.

TACOMA.—THEATRE (Heilig and Lesster, manager): Warde-James co. 8, 9 in Othello and Henry IV.; good attendance. This is the first time that Henry IV. has ever been seen in Tacoma. It was placed with the same attention to detail that marks all the performances of this co. Louis James' portrayal of Falstaff was most heartily received, while Frederick Warde as Prince Hal was a surprise to those who have only seen him in heavy lines. His acting and make-up were most pleasing. The Frawley Stock co. 10-13 in All the Comforts of Home, Moths, London Assurance, and Captain Swift to good houses. Manager Frawley has secured the exclusive right to play The Senator west of Omaha. Miss Hope Ross, late with Marie Jansen, will join the co. at Seattle. The Fencing Master 29, 30.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Pyke Opera co. 8-10; small houses; general satisfaction. Frederick Warde and Louis James 15, 16; Griffith's Faust 22, 23.

SEATTLE.—THEATRE (J. W. Hanna, manager): Frawley's Stock co. in popular repertoire 1-9; S. R. O. at the initial performance; rest of the engagement very satisfactory. This co. is composed of talented people, and created a decided impression here. Warde-James comb. 10-13; big advance sale.——ITEMS: An innovation in the dramatic line was made here recently, when R. E. French and his excellent stock co. departed for Alaska. They will play all the principal towns, producing popular dramas and comedies.—The local B. P. O. E. will give a social "stag" session at Seattle Theatre 13, at which Frederick Warde will preside.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): Walla Walla Home Minstrels 15.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): James J. Corbett in Gentleman Jack 10 turned people away. The performance gave general satisfaction. Thatcher and Johnson's Minstrels 10; Frank Hennig 11; Della Fox 18.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Field's Drawing Cards 11-13; good business and pleased audiences. Wolford, Sheridan and Holmes co. 15-20 in repertoire; good business. A Baggage Check 25-27.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): James J. Corbett in Gentleman Jack 11; S. R. O. Max O'Rell, lecture, 15; full house; audience well pleased.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): James J. Corbett in Gentleman Jack 12; S. R. O.; receipts, $1,500. Wang 13; excellent business. Cecilia E. Bailey, concert, May 1; County Fair 4; U. S. Marine Band 9. Pirates of Penzance in preparation by amateur co.

MANNINGTON.—OPERA HOUSE (Barrack and Regan, managers): The Derby Mascot co. 20 for the benefit of the Alert Fire Co. The managers give the house free. A Cold Day 25.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Charley's Aunt 1; fair business. Charles A. Loder in On the Go 11; poor business. Wang 16; good business to a pleased audience. Fanny Rice 20.

SISTERSVILLE.—BIJOU OPERA HOUSE (R. Gates, manager): Country Cousin 8; fairly good house. Night Owls 11; big audience. Charles A. Loder in On the Go 12; excellent performance; big house.——ITEM: Friends of Manager Gates will give him a benefit next month.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE: (Edward M. Fuller, manager): De Wolf Hopper in Dr. Syntax 10; capacity of the house at advanced prices and many turned away. The co. includes Bertha Walzinger of this city, who made her initial stage appearance before a Madison audience. Miss Walzinger's reception was very enthusiastic, and she was presented with an abundance of flowers. Aside from a little nervousness caused by the ovation, she sang beautifully. Too much cannot be said in praise of her voice, which is a soprano of wide range, wonderfully controlled, and shows careful training. Her acting does not fall short, being full of grace and chic. Miss Walzinger aspires to grand opera and expects to pursue her studies abroad after her engagement closes this season. The rest of the honors were bestowed upon the star, Mr. Hopper being very popular here, and on Edna Wallace Hopper and Jennie Goldthwaite. James A. Herne in Shore Acres 20.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): House dark week of 9-15 with prospect of remaining so for two weeks to come.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Byrne Brothers in 8 Bells 13; excellent performance; good house.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Uncle Josh Spruceby amused a good house 8. Gilmore's Band 22.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): House dark 15-20.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Rice and Sheridan's Players presented The Great Metropolis 15, A Mountain Pink 16, and the Suwanee River 17 to small houses. Performances satisfactory.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): Byrne Brothers in 8 Bells 16; large house; general satisfaction.

APPLETON.—OPERA HOUSE (E. Erb, manager): Byrne Brothers' New 8 Bells co. 11; very large house. The Young American 15-20; A Clean Sweep 24-27.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Rice and Sheridan co. 18-20.

MENOMONIE.—THE MEMORIAL (E. J. Newsom, manager): Rev. J. D. Simonds' Lecture on Lincoln 12; small but appreciative audience. Father Cleary of Minneapolis May 7.——NEW OPERA HOUSE (David Stori, manager): Reno in sleight-of-hand, and trained dogs 13; fair house.——GRAND OPERA HOUSE (Fred Schmidt, manager): House dark 15-20.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Two Old Cronies to a small house 11; performance good.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): House dark all this month. Marie Kinzie co. May 2-4.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): Harry Sutherland's Streets of New York co. opened 10 to fair business. Andy Amann in A Clean Sweep did not fill his date here, and failed to notify the local manager.

MERRILL.—BERNARD'S OPERA HOUSE (William Conners, manager): Unce Josh Spruceby March 25 to S. R. O. Performance gave complete satisfaction. Earlie Lindon in repertoire 1-6; largest week's business in the history of the house; general satisfaction. House dark 7-13. The Flower of the Family, local amateur performance, 19; Rice and Sheridan 22-24.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Two Old Cronies 10; small house; performance unsatisfactory. Ferris' Comedians opened a three-nights' engagement 15 to a large house at popular prices.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The subject of Prof. Mangasarius' lecture 15 was "What is Religion?"; small audience. Nellie McHenry 20.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): Dark 15-20. Due: Doty Comedy co. 25-27.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Marie Jansen in Delmonico's at Six 9; fair house; excellent performance. Lord Rooney 12; small house. Richards and Pringle's Minstrels 18; Effie Ellsler in Doris May 28.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Joseph Haworth opened Easter Monday matinee to good business in The Bells, and in the evening Hamlet was the bill. This is Mr. Haworth's first appearance in Montreal as a legitimate star, and he made an emphatic hit. Richelieu was presented 16, on which occasion the Catholic Order of Foresters and St. Mary's Young Men's Association attended in a body to do honor to Mr. Haworth and R. B. Milloy who appeared for the first time in his native town in the role of François. Gold-headed walking sticks were presented to Messrs. Haworth and Milloy, and a basket of flowers to Grace Atwell. Both of the gentlemen responded in neat speeches, Mr. Haworth feelingly alluding to his friendship for his young protege, who had nursed him through a severe illness in Boston. Richard III., 17. Richelieu, Hamlet and The Bells for the rest of the week. Jack Harkaway 29.——ACADEMY OF MUSIC (Henry Thomas, manager): Francis Wilson Opera co. opened to good business in The Devil's Deputy 15. Mr. Wilson received a warm welcome, and Lulu Glaser fairly captured the house by her charming performance of Elvorine. The piece is splendidly staged and costumed. Trilby 22-27; Sol Smith Russell 29-May 4.——THEATRE ROYAL (Sparrow and Jacobs, managers): The Hustler co. was billed to open 15, but owing to a washout on the track near Rutland they did not arrive in time. They opened 16 to a big house. Rose Hill Folly co. 22-27.——OPERA FRANÇAIS (M. Durein, manager): Donizetti's La Favorite served to introduce the new contralto, Madame Dangirseon, who as the unhappy Lenore, made a distinct hit 16. The theatre will remain closed for rehearsal. Rigoletto will probably be given 20. The management and shareholders of the Français have been in considerable pecuniary difficulties of late—suits for rent and for salaries due. A new syndicate has taken hold of the concern, and it is to be hoped that in future it will meet with the prosperity which the quality of the performances given merit.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Francis Wilson opened 11 in The Devil's Deputy to big business. Rose Coghlan appeared in Diplomacy 15 to a fashionable audience. The Check Book will follow the end of the week. St. Alphonsus Club Minstrels 22.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): In Old Kentucky 15-20; big business; excellent co. Down in Dixie 22-27.——ACADEMY OF MUSIC (F. W. Stair, manager): House dark 15-20.——YOUNG'S MUSEE: Large houses, attractive bill, including The Downies, the Evans', and Le Rig Millard.——MASSEY MUSIC HALL (J. E. Suckling, manager): W. E. Ramsay will appear 15 in his Trip Around the World, under the auspices of the Wanderer's Bicycle Club, Sergeants of the Royal Grenadiers, and Grace Hospital.——ITEM: The sale of seats for the benefit of the Theatrical Mechanics' Association (19) has been very large. The souvenir programme is a work of art. About twenty separate acts and specialties will be given at the entertainment, which is under the patronage of the Lieutenant-Governor and Mrs. Kirkpatrick.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Rose Coghlan in Diplomacy and A Modern Duchess 12, 13, opened to fair business 12, but light attendance 13. William Barry in The Rising Generation 15; small but well-pleased audience. Paris Gaiety Girls 20.——ITEM: John C. Clarke, the comedian, is home, having just closed his third season with Madame and Augustin Neuville. He will rest for a few weeks when he will start out for a short Summer season (opening on May 1) with the Thomas E. Shea co., which will be headed by Jerry McAuliffe. Mr. Shea retiring for the time being. McAuliffe and Clarke are two good men and ought to do well for the credit of London, which has produced a number of noted professionals, of whom George H. Primrose, of minstrel fame, is an example.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): Mrs. Langtry 11; fair-sized and well-pleased audience. In Old Kentucky 12; top-heavy house; scenery good. G. H. Snazelle 15, under the auspices of the I. O. F.; fair house. The Rising Generation 16; poor house; very fair performance. The Daughter of the Regiment 18-20, local amateurs. Rose Coghlan canceled date from 13 to 22.——STAR THEATRE (Bessey and Davey, managers): Ritchie Foy, Veddar Sisters, Norwood Brothers, Joe Hedley, Kathrine Potter, Florence Gilbert, the Welches, and boxing contests 15-20; performances fair; good business.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Rose and Charles Coghlan in Diplomacy 11; excellent performance; crowded house. This was Charles Coghlan's reappearance in Miss Coghlan's co. as Henry Beaucler, a part in which he is masterly. Trinity Dramatic Club 23.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): The operetta, Cinderella à la Mode, was given by local amateurs 16. Artistically and pecuniarily it was most successful, and a large and fashionable audience attended.——TARA HALL (L. Kerwin, manager): Zera Semon opened for a short season 16 to a good house.——JACQUES CARTIER HALL: House dark 8-13. Quebec French Opera co. 15-20.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Mrs. Langtry 12 in Gossip; good-sized and fashionable house. Professor Norman's Easter Carnival of Fancy Dances 17, 18 was a big success; large audiences. Employes of the Grand Opera House benefit 19. Many of Ottawa's best musical and dramatic talent will take part. Manager John Ferguson has given the use of the house for the occasion. Jane Coombs in Romeo and Juliet and Bleak House 20.

HALIFAX.—ACADEMY OF MUSIC (H. R. Clarke, manager): Dorr-Norcross co. in Jane 15; large audience.—— LYCEUM (John Delaney, manager): Leighton co. closed 11. Harry Leighton was jailed by several members of the co. for back salary. The rest of the co., under the name of Campbell Comedy co., opened 15.——ITEM: Willis Campbell and Addie Snow were married 9.—Minerva Dorr made a big hit in Jane.

VANCOUVER.—OPERA HOUSE (O. G. Evans-Thomas, manager): The Pyke Opera co. presented Falka and The Three Mantles 5, 6 to fair business. Fred. Villiers, war correspondent of the New York *Herald*, will lecture on the China-Japanese War 15.——ITEM: In reference to the remarks made in THE MIRROR 6 by your Victoria correspondent, I will say that the mistake in my report of March 9 was a typographical error. I am perfectly aware that the Victoria amateurs creditably presented several operas, having witnessed all of them during the last five years. But I draw the line on the Victoria amateurs giving the Vancouver Operatic Society a point or two, unless the Victorians have considerably improved upon the past.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): In Old Kentucky to a top-heavy house 11; both the play and co. were first-class and deserved better patronage. Paris Gaiety Girls 19.——TOWN HALL: Marks Comedy co. opened a week's engagement 15 at 10 and 15 cents to good houses.

BROCKVILLE.—OPERA HOUSE (F. I. Ritchie, manager): House dark 1-16. Sim Fax Concert co. 17; Jane Coombs 18; Field's Minstrels 27.

MANITOBA.—BIJOU THEATRE (W. H. Seach, manager): Alahama drew crowded houses 12, 13; general satisfaction. Two Old Cronies 19, 20.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): A medicine co. occupied the house 8-13.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane manager): Ida Van Courtland, with a capable co., presented a good repertoire week of 8-13, and merited better patronage. Paris Gaiety Girls Burlesquers 18; The Webling Sisters 23.

BRANTFORD.—STRATFORD'S OPERA HOUSE (W. G. Killmaster, manager): Trinity Dramatic co. 26 in The Magistrate.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): The International entertainers, under the auspices of the National Club, 11; good house. Jane Coombs 17.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Boyle's Players in repertoire 22-24.

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AT THE THEATRES.

Lyceum.—Fortune.

Play in three acts, adapted by Fred. Horner from the French of Belot and Villetard. Produced April 16.

Dr. Hudson	Herbert Kelcey
George Stanwicke, M. P.	Stephen Grattan
Walter Lorrimer	W. J. LeMoyne
Frank Lorrimer	Charles Walcot
Leonard	Fritz Williams
Norman Lorrimer	Walter S. Hale
John Baintree	Fred. Gottschalk.
Matthews	D. Elmer
John	Ernest Tarleton
Ruth	Isabel Irving
Constance	Rhoda Cameron
Margaret	Mrs. Thomas Whiffen

It is apparent that the managerial tide in the affairs of the Lyceum was the circumstance that led on to Fortune.

Possibly The Ideal Husband proved a trifle too up-to-date after the removal of the author's name from the house programme, and the piece by Fred. Horner, was presented at the Lyceum last Tuesday in order to restore the dramatic balance as its dialogue and plot are mainly inoffensive. With the exception of Dr. Hudson and the servants all the characters in the cast are related to each other. Even the Doctor came very near being included in the family circle, as he had made love to one of the young women, and would have married her if he had not been cut out by some other fellow of Fortune.

The plot hinges on a will. That is scarcely novel or up-to-date. The will is that of an old bachelor, who cites the name of each of his relatives in his will, and then gives some excellent reasons why his money should go elsewhere. The last clause provides for a meeting of all his kith and kin for the purpose of having them decide by ballot who is most worthy to be his heir, and in case there shall be any proof that bribery has been resorted to to secure a majority of the votes, then the fortune shall be equally divided between a nephew and a niece of the testator.

It happens that the said nephew is in love with the said niece. Their true love does not run smooth owing to the jealousy of a young and unhappy married woman, with whom the said nephew has had a dangerous flirtation. The lady suffering from matrimonial infelicity secures the fortune by bribery. Then her better-self asserts itself, and she relinquishes the fortune to the said nephew and the said niece who had magnanimously cast their respective ballots in her favor.

It may be said to the credit of the Lyceum company that they did their utmost to extract entertaining qualities from the dialogue and comedy scenes of the piece. Otherwise the performance would have proved inexpressibly tiresome.

Of the performers W. J. Le Moyne won special distinction for his clever character sketch of Walter Lorrimer. Herbert Kelcey appeared to advantage in the mentor role of Dr. Hudson. Fritz Williams and Ferdinand Gottschalk were humorously effective as Leonard, and John Baintree respectively. Stephen Grattan as George Stanwicke, Charles Walcot as Frank Lorrimer, and Walter S. Hale as Norman Lorrimer all acquitted themselves with artistic efficiency.

The character of Ruth was better suited to Isabel Irving than the role she assumed in The Ideal Husband. Rhoda Cameron, on the other hand, found less opportunity for histrionic scintillation in the part of Constance. Mrs. Thomas Whiffen was quite amusing as Margaret.

Empire.—The Importance of Being Earnest.

Farce in three acts by Oscar Wilde. Produced April 22.

John Worthing	Henry Miller
Algernon Moncrieff	William Faversham
Rev. Canon Chasuble, D. D.	W. H. Crompton
Merriman	J. P. Whitman
Lane	E. Y. Backus
Hon. Gwendolen Fairfax	Viola Allen
Lady Bracknell	Ida Vernon
Cecily Carew	Agnes Miller
Miss Prism	May Robson

The last production of the present season, The Importance of Being Earnest, was seen at the Empire Theatre last evening. The piece has been running in London for some time. Like all of Oscar Wilde's dramatic offerings, the dialogue is bright and cynical, although its wit and cleverness is often decidedly meretricious. Even the butler is supposed to perpetrate epigrams in order to keep up with the smart sayings of the other *dramatis personæ*.

The humorous vein of the piece is not unlike that of Gilbert's Engaged. The various personages involved make the most absurd and egotistical remarks about themselves and others with an air of absolute seriousness. Nine times out of ten they are made to say just the opposite of what a rational member of civilized society would naturally have said under similar circumstances. The piece should merely be looked upon as a humorous trifle at the fag-end of the season, and as such the audience assembled at the Empire last evening appeared to derive considerable enjoyment from the performance.

The play deals with the retribution that comes to those who practice deception. There are two deceviers—John Worthing, the hero, and his friend, Algy Moncrieff. Worthing, who has a pretty young ward, wearies of life in the country with her and her prim governess, and he invents a story of an imaginary brother, called Ernest, who is represented as a wild young fellow who needs a restraining hand, and for whose supervision Worthing makes excuse frequently to visit London.

The real attraction in the metropolis for Worthing is a young woman, Gwendolin Fairfax, whose mother discourages his suit because his parentage is uncertain. Algy Moncrieff is a young man with explanations for which also an imaginary character called Bunbury stands as a dummy. Moncrieff has heard Worthing extol his ward, and so goes down into the country—supposing Worthing is safe in London—to make her acquaintance. Employing Worthing's confidential relations, he introduces himself as the reprobate brother, Ernest.

Just as Moncrieff is progressing, Worthing appears upon the scene convinced that deception is wrong, and ready to confess his deceit. He announces the death of his fictitious brother Ernest just as that worthy is supposed to be wooing his ward. Complications of course ensue but in the end both Worthing and Moncrieff win the women of their choice. It turns out, also, that Worthing is really a scion of an admirable family, and that in fact he is Moncrieffe's elder brother.

Henry Miller was excellent as John Worthing, and William Faversham has never been seen to better advantage than in the role of Algernon Moncrieff.

Viola Allen as Gwendolen Fairfax caught the comedy spirit of the part, and interpreted her lines with characteristic cleverness. Ida Vernon was equally capable in her way, and lent histrionic scintillation to the lines that fell to her lot.

W. H. Crompton as Rev. Canon Chasuble, Agnes Miller as Cecily Carew, May Robson as Miss Prism, J. P. Whitman as Merriman, and E. Y. Backus all did commendable work, and vied with each other in keeping the humorous ball in diverting locomotion.

A departure from the ordinary souvenir of theatrical jubilation was the distribution of a bunch of roses to each lady in the audience.

Fourteenth Street.—Captain Paul.

Romantic play in four acts by Edward E. Rose and Alfred M. De Lisser. Produced April 22.

Captain Paul	Robert Hilliard
Ben Ironsides	Alfred M. De Lisser
Philip Breville	Charles Sutton
Emanuel D'Audray	Stanley Rignold
Viscount Ormonde	Frank Dayton
Marquis D'Audray	Robert Ransom
Romany	William Humphrey
Andy Moran	Felix Haney
Jean	William Fairbanks
Antoine	George Moore
Jack Wave	Forbes Curtis
Second Officer	Matt O'Brien
Third Officer	William Madden
Marquise D'Audray	Hattie F. Neffien
Marguerite	Cecile Morris
Ninette	Frankie C. Gale
Irene Vernon	Pauline Willard

As a spectacular production, Captain Paul is worth seeing. Some of the scenes, which have been painted by Homer F. Emens and Hugh J. Reid, are exceedingly beautiful. As a play, all that can be said in its favor is that last night it appeared to delight hugely the boys in the gallery.

The piece is an out-and-out melodrama of the old school, and every scene, every character is worn threadbare by dint of service.

Captain Paul, who as Robert Hilliard is featured on the programme, is very much featured in the play. He is the conventional hero of ten thousand blood-and-thunder pieces of the same kind. This gentleman is the historical Captain of the American privateer, *The Ranger*. The scene of action is on the coast of Brittany, and only fourteen hours are supposed to pass from the rise of the curtain to its fall. In this respect the play is well constructed. The action moves swiftly forward and the interest, for those who can enjoy such entertainment, is well sustained.

The first scene, which is an admirable bit of scenic work, shows D'Audray chateau, and the second the trophy room of the chateau, which is to be used for the celebration of a double marriage in which two damsels are seriously involved. They are to be forced to wed against their choice. The strategy of Captain Paul prevents the ceremony just as it is about to be performed, and the scene then changes to the beach below the chateau where the Captain is forced to engage in a sword contest with the two disappointed bridegrooms.

The action is then transferred to the deck of *The Ranger*—a magnificent spectacular effect—where a hot and desperate naval battle takes place. In the last act Captain Paul establishes his identity as the rightful heir to the D'Audray Chateau, and everyone is happy.

Robert Hilliard was by turns terrible, fearless, seductive or noble as the part called for. He has all the "fat" in the piece, and in his noblest attitudes he is sublime. All his lines were applauded enthusiastically by the audience.

Stanley Rignold, who bears a remarkable resemblance to Robert Mantell, played the part of the foil to Captain Paul discreetly and well. William Humphrey contributed a clever character bit as a Spanish gypsy.

Hattie F. Neffien, who played the dowager, was warmly greeted by the audience. Cecile Morris and Pauline Willard were conventionally good as the two girls who are the "reason of being" of the play.

Some comedy of a lugubrious kind was furnished by two Irish servants. This should be cut. It only saddens the audience and retards the action.

People's.—Fallen Among Thieves.

Melodrama in five acts by Frank Harvey. Produced April 22.

John Langton	Andrew Robson
Isaac Hawthorne	Edwin Maynard
Roderick Maxwell	John Bonnelli
Frank Dudley	Louis Thiel
Daniel Dodge	John Goulay
Jack Towler	W. E. Evans
La Belle Cerise	Margaret Feely
Hester Hawthorne	Lillian Lamson
Lucretia	Nina Freith
Peggy	Nellie Sheldon
Dell	Electra Melema

Fallen Among Thieves is a sensational drama by Frank Harvey, seen for the first time in this city at the People's Theatre last evening.

The story of the play, which is in five acts, briefly told is that of a young country girl who, though betrothed to a good man of her father's choice and to her own liking until the appearance of the villain, is enticed from her home by the latter. After tribulations she is eventually recovered by a woman who turns out to be her own mother.

Dramatic literature can hardly be said to have received any startling addition in Fallen Among Thieves. While there are some clever scenes and well arranged climaxes, the dialogue is, for the most part, common-place and full of the conventional sentiment of the old-fashioned melodrama.

Andrew Robson was effective as John Langton, and made the most of his part. Lillian Lamson gave a sympathetic but somewhat colorless performance of the erring heroine.

Edwin Maynard was capital as Isaac Hawthorne, a Kentish farmer, speaking the dialect very cleverly. Margaret Feely was effective as the adventuress, and John Bonelli played the villain conventionally.

John Goulay and Nellie Sheldon played several comedy scenes with amusing effect, and the other characters were acceptably taken by Louis Thiel, W. E. Evans, Nina Freith and Electra Melema.

The production was smoothly given under the direction of Martin J. Dixon, and the scenery, presenting scenes in London and Kent, was appropriate and effective.

Grand Opera House.—The Three Guardsmen.

The first appearance of Alexander Salvini, who is acknowledged to be one of the leading exponents of the romantic drama, on the West side attracted a large and enthusiastic audience to the Grand Opera House on Monday night.

Mr. Salvini chose as his vehicle The Three Guardsmen, in which as the light hearted and dashing D'Artagnan he is seen at his best.

Mr. Salvini in this highly romantic role was capital, and his every appearance called forth enthusiasm. His easy and graceful performance won him immediate favor.

John Lane, who essayed the role of Louis XIII., was a stately monarch, and Ben Johnson proved capable as Cardinal Richelieu.

William Redmund gave a finished and conscientious portrayal of Athos. Maude Dixon was a winning Constance, while Eleanor Moretti as Queen Anne was acceptable. The other characters were in competent hands.

The scenic and mechanical effects used in this production are deserving of special praise, particularly the exterior of the sallyport and landing place of Calais in the second act.

Koster and Bial's.—Vaudeville.

The "Faust" series of Living Pictures, as presented at Koster and Bial's, are a distinct artistic success. They are all of them most elaborate, and accompanied as they are by selections from Gounod's opera, present by far the most attractive exhibition of the kind offered to the theatre-going public in this city.

A really excellent vaudeville bill is presented this week. The Sisters Don, English music hall artistes, are adding new songs and dances, and will surely gain in popularity the longer they are seen.

Wood and Shepard are always funny, and their present "turn" is no exception. Hurley and Wilton are easily the foremost in their line, their work on the triple bars being exceptionally clever. The Brothers Rossow, although they have been here for months, still evoke much laughter with their unique boxing act. Marion, Hayes and Marion, assisted by the Misses Winship, Bishop and Warren, contributed a particularly neat and clean specialty in "Ye Olde Time Belles and Beaux." Others in the bill are the Meers Brothers, Stelling and Revere, the Frantz Family, Hill and Hull, the Muhleman Trio, and Ivan Tschernoff and his troupe of trained dogs.

Tony Pastor's.—Vaudeville.

After an absence of nearly a year Vesta Tilley made her reappearance at Tony Pastor's on Monday evening, which fact alone would account for a crowded house and warrant enthusiasm. In addition to some of the old songs which have made this artist so popular in America, she has added to her repertoire "Down Rotten Row," "French Ma'mselle," "The Sad Sea Waves," and others. After each song the applause was most hearty, and in addition appreciation was shown by a number of floral offerings which were handed over the footlights.

The strong company selected to support Vesta Tilley includes Sherman and Morrissey in a sketch from their Jay Circus; Rice and Elmer, gymnasts; the artistic dancers, the De Forrests; a musical number by Turner and Russell; Joe Cawthorne, the Dutch impersonator; and the famous Punchinello Troupe in shadow pantomime.

Next week the Nelson Trio, Sam Bernard, the Edisons, and Shedman's acting dogs will form part of the support of Vesta Tilley.

American.—The Amazons.

Pinero's delightful comedy, The Amazons, was seen at the American last evening by an audience of good proportions, and though it has had so many previous representations in New York, none of its freshness or charm has been lost.

The feature of last evening's performance was the first metropolitan appearance of Johnstone Bennett in the part of Lady Tommy—a part for which she is both by nature and adaptation admirably suited. Her assumption of the tom-boy's familiar characteristics was capital and the spirit of the play was fulfilled perfectly by Miss Bennett's characterization.

Maud Odell was a graceful Noeline, and Elaine Eilson a sympathetic Wilhelmina.

George Alison was a manly Litterly, and Messrs. Beaumont and Stoddard gave amusing sketches of Grival and Tweenwayes. The other parts were well taken.

The stage setting was handsome. Next week, The Derby Mascot.

Jacobs'.—Grimes' Cellar Door.

James B. Mackie, the comedian, was well received last night at Jacobs' Theatre in Grimes' Cellar Door. Mr. Mackie is widely known, and has been a great favorite since his success as Grimesey in The Bunch of Keys. He is supported by a very strong company, and the audience is kept in laughter throughout the play.

The company includes J. Henry Mackie, Frank McCormack, Frank Walters, Harry Carter, W. E. Hayward, H. E. Moesler, Kittie Gilmore, Nellie Wagner, Maude Winston, Sadie Spencer, and Louisa Sanford.

Proctor's.—Continuous Vaudeville.

An excellent programme, prominent in which were The Three Eugenes, mid-air gymnasts, whose feats are of a high order; Grimmins and Goics, whose funny sketch, "What Are the Wild Waves Saying?" was generously applauded, was enjoyed at Proctor's on Monday night. Other notable performers were Spadoni and Agnes, equilibrists; Lillie Western, versatile instrumentalist, and Blanche Paquerette, French grotesquerie. The work of all the artists was in keeping with the high-class and refined entertainment furnished at Proctor's.

Keith's Union Square.—Vaudeville.

Good entertainmenr is offered at Keith's Union Square this week. Julie Mackey, the baritone singer, remains a favorite, and the specialties of Gallagher and West, Falke and Semons, Matthews and Harris, John and Nellie Healy, Conway and Leland, James Irwin, Max Miller and Jessa Hatcher, and many others fill out a programme rich in variety and ability.

At Other Houses.

Richard Mansfield will open his Garrick Theatre this (Tuesday) evening with Arms and the Man, which he produced at the Herald Square early in the season.

Pudd'nhead Wilson, in which Frank Mayo has an excellent part and is supported by a good company, enters its second week at the Herald Square successfully.

The Old Homestead is still attractive at the Star.

Aladdin has been enlivened by new features of comedy at the Broadway.

Too Much Johnson is achieving a remarkable run at the Standard.

Madeleine, at the Bijou, presents Camille D'Arville and her clever company in entertaining style.

Little Christopher seems to be running as prosperously at Palmer's as it did at the Garden.

Trilby has scored a remarkable success at the Garden, and is enjoyed by crowded audiences.

The musical features at the Casino this week include selections from late Vienna operas. The vaudeville bill is entertaining.

Fortune, at the Lyceum, is cleverly acted and seems to please the clientele of this theatre.

Herrmann's success at the Academy of Music is pronounced. Last week the takings, it is said, amounted to $13, 287.75.

John Drew in The Butterflies opened a week's engagement at the Harlem Opera House last night.

Joseph Murphy in Shaun Rhue appeared at the Columbus Theatre Monday night.

BROOKLYN THEATRES.

Columbia.—The Devil's Deputy.

So many of his admirers were disappointed in not being able to obtain seats on the occasion of the last visit of Francis Wilson, that Mr. Knowles booked him for a return engagement of one week, which began on Monday evening before a large audience, which was as demonstrative as usual. Mr. Wilson's antics brought down the house from the rise till the fall of the curtain, and the efforts of his assistants were applauded to the echo. Lulu Glaser is as cute as ever, and J. C. Miron's resonant voice is heard to great advantage. Next week, The Old Homestead.

Park.—A Milk White Flag.

The recent strike in Brooklyn has roused the interest of the people in the militia in a marked way, and it is little wonder that the funny situations of A Milk White Flag, and the satirical allusions to the members of the National Guard were enjoyed by a big audience at the Park on Monday evening. Those who won special favor with the audience were Frank J. Keenan, Charles Stanley, Lloyd Wilson, Frank Lawton, Rose Sutherland and Isabelle Coe. The play remains for two weeks.

Amphion.—The Fatal Card.

The Fatal Card was given its first performance in this city before a large audience last night at the Amphion. E. J. Ratcliffe as Gerald Austen, the hero, sustained his part in an able manner. W. H. Thompson played George Forrester capitally. W. J. Ferguson was good as the villain, Jim Dixon. J. H. Stoddard was unexceptionally good as A. K. Austen. Amy Busby gave a fair interpretation as Forrester's daughter. J. A. Barrows, May Robson, Adrienne Dairolles, Agnes Miller, and Georgia Busley contributed capable support. The approval of the house was very liberal. Next week, Alexander Salvini in repertoire.

Notes.

Tony Farrell and J. W. Kelly are at the Star in Garry Owen.

George W. Monroe is playing My Aunt Bridget at the Bijou.

Charles H. Hopper is at the Grand Opera House in The Vale of Avoca.

The Spider and Fly is at Hyde and Behman's.

Alexander Salvini's rendition of Hamlet at the Park last week was highly praised by the local critics.

The matinee given by Felix Morris for a local charity at the Columbia last Thursday was a great success.

Donnelly and Girard in The Rainmakers appear at The Gayety.

Mr. and Mrs. Oliver Byron in The Ups and Downs of Life are to be seen at The Empire.

SAID TO THE MIRROR.

Paul Potter: "It is not generally known that du Maurier had already prepared his own dramatization of 'Trilby' when Mr. Palmer cabled across for the American rights, nor that Henry Irving interested himself in the negotiations. In the du Maurier play, I believe, the hypnotic side of the story was entirely subordinated to the love of little Billee and Trilby. When I was at work on my dramatization I think I exhausted the entire literature on the subject of hypnotism, beginning with the plays and ending with the dry treatises of Dr. Charcot."

Roland Reed: "My business has been so good that I have decided to extend my season four weeks."

Henry S. Alward (business manager of Gustave Frohman's New Boy company): "We have just finished a tour of 16,887 miles. The company closes for the season in Elizabeth, N. J., on Saturday, April 27. We have played 115 cities and towns visiting twenty one States and one territory. The business was large. The New Boy company is booked solid for next season in the territory lying between Saco, Maine and Salem, Oregon and St. Paul, and San Antonio."

W. A. McConnell: "I am just in receipt of a telegram from Chicago stating that my friend, "Biff" Hall, has been appointed Justice of the Peace for the town of South Chicago. Now I know he will be able to write the funniest farce-comedy ever perpetrated upon an unsuspecting public."

Edgar L. Davenport: "No, I have settled nothing for next season. I have been much honored by an offer from Mr. Mansfield to join his forces, and I may accept it. I hold him in very high regard. I wish I could find a good play suitable to myself. Good plays don't grow on bushes nowadays."

James R. Waite: "The Waite Comedy company is again playing in the vicinity of New York, after touring the Eastern States. It is playing only principal cities and towns."

Edward J. Abram: "I have arranged with a first-class New York theatre for the production next season of Harrison Grey Fiske's new romantic play, The Privateer. Time for an extended run is secured. Mr. Morrison will present the play with great care and expense. Carl Mayrhofer, the famous electrician, has been engaged to devise and superintend the light effects."

Sidney R. Ellis: "I am confident that next season will prove much better than this season, especially in the West. The business in the West this year has been far better than in the East. The Western people are spending more freely than the Eastern people; probably because they have more to spend."

David Belasco: "I think a decided reaction has already set in on the stage. Theatregoers are becoming weary of problem plays and heroines with 'pasts.' Farce has also had its day. Its absurdity and old age is apparent to every theatregoer. What we do want nowadays is romantic melodrama. That will never grow old. Let us purify the stage, and we shall elevate it and make it more popular. Indecent farce and plays that discuss boldly unclean questions keep a large class away from the box-office. No great play can be written around an indecent heroine. If Pinero had gone on in the path he started with Sweet Lavender, he would be a much greater man to posterity than he can ever be by writing such plays as The Notorious Mrs. Ebbsmith."

John McKever: "Trilby is certainly the biggest play I have ever handled in any box-office. The line is unbroken from the time we open in the morning until after the performance begins."

THE GRUMBLER.

"I must have liberty
Withal, as free a charter as the wind,
To blow on whom I please."

CUSTOM in some of the theatres of the far West suggests a vast difference between the patrons of amusement in the West and East. Of course this goes to the character of population itself. In a programme giving details of the engagement of a young Shakespearean actor in a far Western town I find that his production of Hamlet is made possible of full appreciation by publication in the house bill of the story of the play. This story is written in the same matter-of-fact way that the local newspaper would chronicle a tragedy, and with all this pains it seems impossible that Hamlet could be "caviare to the general" even in a lumber camp.

But with this particularity in assisting an audience to the understanding of a play, I find in the same house bill some other things relating to conduct in the theatre that even a metropolitan manager might profitably read as he runs. Of course no set of rules devised for patrons of a theatre can give general satisfaction; but there are requirements in the "house rules" of this particular Western theatre that suggest orderliness and enjoyment of the play. Among the rules are these:

"No one will be seated while the act is on.

"Those coming after the curtain is rung up will remain at the entrance until the end of the first act.

"No smoking will be allowed in the lobby.

"The audience will please remain as quiet as possible during the performance, except when an encore is deserved.

"The audience will remain in their seats until the curtain descends on the last act."

It would seem novel in a New York theatre if persons were not seated "while the act is on"; if those who come late were to "remain at the entrance until the end of the act"; and if the end of the play saw any considerable number of an audience still seated.

Persons in the West dine less deliberately than persons here, and may get to the theatre in good time; and it is probable that Western women have less finery that can be displayed to advantage only by stately passage down a theatre aisle.

Perhaps the rule quoted above as to an audience remaining "as quiet as possible except when an encore is deserved" offers most food for thought. It also satisfies the appetite for humor. No doubt in the West an audience knows just "when an encore is deserved," and in seemly accord demands it.

Here we but too frequently depend upon the judgment of the ushers. But the ushers see all the shows, and certainly they ought to know the deserving from the undeserving.

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Speaking of Hamlet, a suggestion of Shakespeare and this his play—although there are others of imperishable fame by him—may not be amiss. Wonder grows when we contemplate this marvel of literature and of drama. To-day it is 279 years since Shakespeare died—what strange dispensation of Nature decreed that the day of his birth and the day of his death should be the same in the calendar?—yet he lives more vitally for humanity than ever.

Since April 23, 1616, dramatic literatures have had birth, growth and death. Since that time, the world has changed all its superficialities. New geographical lines demarcate the nations of men. New sciences offer improvement upon the old. New arts fill the places of arts etlete or lost. A new philosophy governs social life. Yet the plays of Shakespeare find fuller appreciation now than they did in the period when their author was among men living.

And Hamlet! It is played everywhere. Every tongue of civilization gives it illustration. As all the famous actors of the centuries that have passed have spent themselves upon it, so all the actors of to-day hurl themselves against its infinitude of possibilities. There never has been a perfect Hamlet. Yet even the most imperfect essayer of the character has had permission and tolerance in it.

Last week two romantic actors of this time tried on metropolitan outskirts to embody the character. I understand that the part will have place next season in the repertoires of Warde, Mantell, Salvini, Haworth, Young, Clarke, Whiteside, Keene, (who has long essayed it) and perhaps half a-dozen others. And the little repertoire companies, when pushed for novelty, in the strange quarters that roving brings them to, will stage the play as one that will entrance when all others fail.

It is Hamlet, the play, that has so long enthralled the public. And Hamlet, the play, will continue to enthral. Incidentally, the personage, Hamlet, will strongly interest. In fact, you cannot leave Hamlet out of the play and make it appeal.

I hope that among the many Hamlets of this time some one may strike the borderland and promise occupation of the field that needs a figure that shall be dominant. I confess that I would enjoy the play of Hamlet with a papier-maché Prince in this part. And so, I am convinced, would a large part of the public.

What an opportunity, then, is still presented to flesh, and blood, and brain by this wonderful play.

JAQUES.

MR. CALDER TO RETURN TO EUROPE.

William Calder will sail for Europe next Saturday on the *Etruria*. His Span of Life company closed a successful season of thirty weeks on April 20 in Philadelphia.

Mr. Calder's object in going abroad again so soon is to produce The Span of Life in Hamburg on June 1, and later at the Princess's Theatre in London. He has signed contracts with C. F. Atkinson for all the time at the Bowdoin Square Theatre, Boston, from Sept. 30 to March 1, 1896, and during that time intends producing at least two of Sutton Vane's plays and a new American play by Harkins and Barbour. The opening production will be Sutton Vane's in Sight of St. Paul's. Mr. Calder proposes making a very complete and elaborate production of this play, as he considers it the most powerful that has emanated from the pen of this successful author.

During the season Mr. Calder will also put on an English pantomime with a strictly American company. Work will be commenced at once on the scenery and effects, and no expense is to be spared to make the production a notable one.

While abroad Mr. Calder will visit all the principal cities on the continent in the interest of his Span of Life production, and incidentally will secure any novelties that he may find. He intends to return to America about Aug. 1, and it is quite probable that Sutton Vane will return with him to superintend the rehearsals of In Sight of St. Paul's.

LE COLLIER DE LA REINE.

Mrs. Potter and Mr Bellew have bought the American rights to Le Collier de la Reine, which has been running successfully at the Porte St. Martin, Paris, since the beginning of February. The transaction was made through Elisabeth Marbury, who will sail for the other side on Saturday and who will arrange while in Paris to secure duplicates of the features of the French production, which is semi-spectacular.

Le Collier de la Reine is a dramatization of the elder Dumas' celebrated novel, made by M. P. Decourcelle. It is in five acts. The piece opens in the lodging of the adventuress, the Countess de la Motte-Valois, who pretends to be descended from the ancient kings of France. Marie Antoinette comes incognito to visit the Countess, desiring to be of service to her. Cardinal de Rohan comes later and discovers that the Queen has preceded him. The Cardinal is in love with Marie Antoinette, and thinking the Countess can aid his projects he offers her his protection, which she accepts promptly. Cagliostro is soon introduced, also Oliva, who strongly resembles the Queen in appearance.

The next tableau shows the growing anger of the people, excited by pamphleteers, against the Austrian Queen whom they believe to be responsible for their miseries. She happens to pass through the street and is menaced by the crowd but is saved by a brave soldier, Count de Charny. Madame de la Motte, who also happens to be there, gives her carriage to the Queen who can return to Versailles under Charny's guard. Close by, a band of ruffians, Beausire Saint-Landry and another ruffian called the "Portuguese" plot a bold stroke. They know the jewellers Boehemer and Bossange have a beautiful necklace which Marie Antoinette covets. About that time, a new Portuguese Ambassador is expected to arrive in Paris. The ruffians scheme to impersonate the ambassador and his retinue, have the necklace given to them and then flee to America.

In the third tableau, this magnificent necklace is seen in the shop of the jeweler Bossarge. Beausire, superbly clad as the fictitious ambassador, buys the jewel which the jeweler will only deliver in a few days if the Queen renounces her intention to buy it.

The fourth tableau is devoted to the life of the Queen at the Petit Trianon.

In the fifth tableau Louis XVI. is seen in his locksmith's workshop taking lessons in polishing steel. He is interrupted by his brother, the Comte de Provence, who excites the King's jealousy by saying that the Queen has been seen calling on the fashionable magician Mesmer.

Then succeeds a charming tableau which reconstitutes the Palais-Royal as it was before the Revolution. It is here that Madame de la Motte comes to seek Oliva and persuades her to enact the role which consists in impersonating the Queen at an appointment given to the cardinal, whom she has made buy the necklace for the Queen.

Then follows a comic tableau. The Portuguese Embassy is overrun by the band of thieves. The jeweler calls to say he cannot deliver the necklace, and finally the true ambassador appears.

The eighth tableau represents the park of Versailles. Madame de la Motte takes Oliva to the Cardinal who, supposing it to be the Queen, takes her under a tree and kisses her chastely. But Charny, who is wandering in the park, thinks he sees the Queen being kissed by a man. He provokes the Cardinal and recognizes him. Thereupon the Cardinal's valet stabs Charny.

In the ninth tableau the Queen receives in her boudoir. Surrounded by her ladies, the Queen dismisses Mlle. de Taverney, who, not loved by Charny, will enter a convent. Then the unhappy Queen learns from the mouth of Bossange that the necklace has been bought for her by the Cardinal. Charny, in despair, comes to say goodbye. Stupified, the Queen demands justice from the King. But to do this Oliva must be found. She has disappeared. The King has the Cardinal arrested. Finally Madame la Motte is found trying to poison Oliva. In the last tableau all the court is assembled. Interrogated by the King, Madame la Motte is about to ruin the Queen when Charny brings in Oliva. The King orders Madame la Motte to be branded on the shoulder with a fleur-de-lys, and all ends happily.

Mrs. Potter will play Marie Antoinette, and Mr. Bellew the Cardinal.

H. C. MINER SECURES DUSE.

Eleonora Duse, the great Italian actress, will return to America in November, under the management of Henry C. Miner. Through his Paris agents, who are two well-known American managers, Mr. Miner has been negotiating with the actress for months, but the contract was only signed last Monday.

To a MIRROR man, Mr. Miner said yesterday: "I do not know any of the details yet. The contract is now on the ocean, and I expect to get it on Saturday. The tour will include all the important cities, and will last for at least four months, beginning at the end of November. Madame Duse will probably open at the Fifth Avenue Theatre in Camille. She has several new plays in her repertoire, including Verga's She-Wolf and a piece written by herself. She will be supported by her own company as when she was last here, and I think Mr. Ando will be her leading man."

AT THE AMERICAN EXCHANGE.

The popularity of the American Theatrical Exchange has been proved the past two weeks by increased business in the dullest part of the season. New and advanced ideas have been brought to bear by Sidney R. Ellis, and the different departments are in charge of efficient and experienced agents and managers. Open time is kept and corrected monthly. Nearly two thousand theatrical stands are kept on file. The free information bureau regarding open time is a feature for traveling managers. During the past week time has been filled for the following attractions: Richard Mansfield, Francis Wilson Opera company, Fanny Davenport, Lillian Russell, Henry Irving, Sarah Bernhardt, Thomas W. Keene, Louis James, Stuart Robson, and Nat Goodwin, while no less than twenty city theatres obtained attractions for Spring dates.

LARGER QUARTERS NECESSARY.

A month ago W. A. McConnell established an Exchange in rooms 502 and 503 on the fifth floor of Abbey's Theatre building. He had plenty of room then. As soon as it became known that Mr. McConnell had started in for himself, his business assumed such large proportions that his rooms soon became cramped. At the end of the third week Mr. McConnell started out to look for larger quarters. He learned that the large suite of rooms on the first floor used by the Republican County Committee were to be vacated, and he immediately signed a contract with Mr. Henry E. Abbey for these rooms for a term of two years. They reach from the Thirty ninth Street end of the building beyond the entrance to the theatre. All the business will be conducted on this floor, and Mr. McConnell says it will be the largest theatrical clearing-house in the world.

SIDE-LIGHTS ON TRILBY.

THE MIRROR has received two very interesting letters which treat of the play made from Du Maurier's novel, "Trilby." As these letters are from the hands of very capable judges of stage matter—as well as of literature and art—who are not accustomed to publicly express their views, they are in a measure uniquely valuable. The first letter is as follows:

NEW YORK, April 20, 1895.

To the Editor of The Dramatic Mirror:

SIR.—It will be a long time before the last word can be said about Trilby, and it is reasonable to think that the subject is not yet so enchanted as to exclude reference to recent criticisms. I refer to those coming out last Tuesday.

One criticism of the play finds the third act is, in its development, so much better than the novel. Other criticisms are to the effect that Du Maurier's chief charm, his atmosphere, could not be transferred to the stage or has not been, thanks to the actors, and that Mr. Potter has strengthened Du Maurier where he was weak. The *Tribune* thinks Trilby "not nearly so good as a play as the book is as a novel;" and the *Sun* holds that the success of the play is due to the novel, or textually. "It is not easy to decide whether if there were no Du Maurier's story, just such a play as the Potter play would be a successful entertainment. Probably it would not." Still another critic finds "the vogue of the novel inexplicable and inexcusable." With this view I have no sympathy.

The novel of "Trilby" is remarkable, if not unique, in being the work of two distinguished art natures—yes, three—united in one man. The nearest approach to Du Maurier is Thackeray, but he was a long way behind as a draughtsman. His masterly novels are handicapped with senseless caricatures, as absurd as the text is apt. Du Maurier's novel, as an accurate story of Paris bohemian life, need not fear the impermanence that so many critics predict for it. Its simplicity, frank heartiness, truth to life, delicious humor (born and bred in *Punch*), freedom from cant, and its wonderful reproduction of the egotisms of musicians and painters, constitute it something of the era-making kind of book, as was "La Vie de Bohême," of Murger. Indeed, this historian of Bohemia of fifty years ago must relinquish his primacy to the new man, Du Maurier.

But must it be fifty years before another shall take the public with him (decently) into the studios and show the life there? It may be. Nevertheless it is very safe to predict that the combination of such a naive story-teller, at home in several languages and eloquent in the mysteries of two of the arts, with their technics at his tongue's end, able to sketch inimitably the creatures of his brain in action—the kinetoscope and the phonograph going together, as it were, in his novel—such a story-teller need not be expected to appear again by this generation.

The public has "caught on" to these things in Trilby, if all the critics have not. The novel is the matrix of the play; its deviations from the original may be required, but not the less regretted. The audience at the Garden Theatre knows all about it. It adds four inches to Miss Harned's height and takes ten pounds from her weight. It hears in Burr McIntosh's admirable voice the absent accents of the Englishman. Little Billee's rather shallow sorrow it deepens into the obstreperous anguish of the big-souled boy of the novel. It regrets the omission of the wonderfully pathetic, while funny, Honorine Caben, but agrees to the difficulties the playwright encountered when he left her out. Changes in the "motives" it regrets and compromises, because a play is not a novel.

But there would be a mistake and probably a misfortune for this interesting play, *qua* play, to lead it afield, away from Du Maurier, with subsequent changes bred of the hallucinations that it in any way eclipsed or even improved materially the novel.

The way to see Trilby, I respectfully suggest, is first to read Du Maurier; then witness the play, bearing in mind that play-writing and novel-writing, while cognate performances, are almost as alienated as painting and sculpture and hence as hard to contrast and probably harder to justly appraise. Very truly yours,

HORACE B. FRY.

The second letter, which also follows, was written by W. H. Fuller, a distinguished amateur in the fine arts, to a friend who solicited his opinion of the play:

NEW YORK, April 22, 1895.

MY DEAR SIR.—You have asked me what I thought of the play. The answer is a very simple one; it is so good a play that I all the while wonder that it is not a better one. When I think it all over, away from the excitement of its presentation, I am forced to the conclusion that the residuum is sombre and oppressive.

We are fond of stirring incident and dramatic situation, but neither ourselves, nor the great body of healthy-minded people, want our heart-strings tugged at all the while. We want some note of gladness, some gleam of sunshine, some final triumph of happiness as a compensating offset to the sympathetic suffering we have endured throughout the greater part of the play. For, mind you we who sit in front of the curtain have some rights or some claims at least for recognition, although in practice they too often disappear at the box-office when we have paid our money for our seats. After all we are the ones to be pleased; it is the audience whose verdict is final, for it is the Court of Appeals of the Drama.

Now in regard to this of Trilby, I need pass no criticism upon the general structure and features of the dramatist's work.

I accept it in the main and almost in its entirety as a notable and splendid work. It is only with some of the details that I am concerned, and if I appear to speak strongly, it is because I feel strongly about their presentation. Let me recall what I regard as the great blemish, perhaps I may say the only blemish on the otherwise superb performance of Mr. Lackaye. It occurs in the scene of Svengali's death. Never shall I forget the shock of horror I felt when Svengali fell dead across the table, with his overhanging head and his wide open, staring eyes fixed on the audience. It was a sight too dreadful to behold, and too revolting to live in one's memory. Mr Palmer, in my opinion, has no right to compel his patrons to witness such a spectacle. It is not only brutal, it is worse; it is an artistic blunder. Does he or any of us suppose in real life that a dead man when discovered would be allowed to remain for one moment in such a frightful position? Not only common humanity, but a mere human instinct would remove him at once to some place of decent repose. Svengali's death is horrible enough at best, and a mere glimpse of his awful face is quite enough for dramatic purpose. And yet there he remains till the minutes seem hours and the tension becomes too great to bear. If, then, this representation is shocking to me, an old theatregoer, what must it be to women and younger people? They, unfortunately, have no way of making their protests heard. They can only do as I shall do in the future, stay away until the frightful reminder of the Morgue is struck out of the play. Those who choose to visit that place in Paris know what they may expect, and they brace themselves to meet it. But here in Mr. Palmer's theatre, without one word of warning, a sight more gruesome than any scene in the dead-house at Notre Dame is thrust upon us, and though we shut our shuddering eyes, it is too late to keep this dreadful picture out of our lifelong memory.

There is another thing which I would like to see changed in this play. I would like to have it end with the marriage of Trilby and Billee. Back in Paris, and in the church where the ceremony was to have taken taken place five years before. I would have the curtain fall amid the congratulations of his friends and the joyous peals of their wedding bells. I don't care whether such an ending corresponds with the book or not. Du Maurier could not help himself. He was obliged to surrender to the British matron. But in this play everybody wants to leave the theatre with the feeling that tardy justice has been done; that faithful love has been requited, so that we all go home satisfied and happy.

But if the British matron is to triumph even here; if this play, in fact, must end in Trilby's death; if we must go away with something like lead at our hearts—something which makes us draw a long deep breath of relief as we emerge from the atmosphere of death in the theatre to the fresher air of real life in the streets—then let the curtain fall when Trilby sinks lifeless upon the couch, and not when the shrieks of a frantic woman, and the rushing and gathering of excited men about her form, make a stage picture, which is neither so impulsive nor so beautiful as when this poor, heart-broken, earth-wearied girl falls into her last sleep—alone.

Ever yours, W. H. FULLER.

The Baldwin-Rogers company are pirating Only a Farmer's Daughter, under the title of The Adventuress, in the South.

GOSSIP.

George Middleton has signed for the Willie Collier company.

Irene Franklin has been engaged for The Fire Patrol.

Nettie Black closed with The Spider and the Fly company last week and is now at the Imperial Music Hall.

Adah Richmond has returned to New York from a Western tour and has been spending a week in Boston. She is now resting in this city.

Charles Patterson has been engaged for R. G. Morris' company.

Ernest Allen has been engaged for Charles P. Rice's Grand Opera stock company.

Eddie Clark will join Yon Yonson.

Jessie Charron has been engaged for The Still Alarm.

Henry Doughty and C. L. Farwell have been engaged for the Norcross stock company at Halifax.

Willie Barrows, Neil Grey, and Aubrey Mittenthal have signed to go with Robert McWade's Rip Van Winkle company.

It is reported that The Cotton King will close on May 6.

Fernande will be produced at the Girard Avenue Theatre, Philadelphia, on April 29.

Kemball Weston is playing in Boston this week with Robert Mantell.

George A. Pearce has gone West with Sophie Worrell Knight to do sketches in the principal vaudeville houses.

Marcus Mayer has taken new offices at 1272 Broadway.

E. E. Rice will probably take offices in the Abbey building.

A. Y. Pearson has taken offices in the MIRROR building, at 1432 Broadway.

The pupils of Prof. P. S. M. Munro's school of expression, of Brooklyn, will give a concert and dramatic performance at the Criterion Theatre, Brooklyn, to-morrow (Wednesday) evening.

Flora Finlayson and Clara Lane have been engaged by Lillian Russell for her new opera.

Thomas Ebert returned to the city last week from Richmond, Va., where he staged The Chimes of Normandy for a local theatrical society.

The Human Race opened last night in Danbury, Mass. In the company are: W. D. Hanbury, Maud Winter, Gerald Anderson, Charles E. Grapewin, Henry Napier and little Ethel. George Barr is the manager.

Dorothy Humbert has been engaged for the Campobello Opera company at Atlanta, Ga.

Charles P. Morrison will join In Old Madrid.

Thomas McGrath will join the Still Alarm company.

Le Collier de la Reine, the play secured by Mrs. Potter and Kyrle Bellew, is a version of Dumas' novel also, dramatized about eight years ago by Henry Tyrrell and Colonel Milliken, under the title of The Chain of Diamonds.

Augustin Daly will produce at his theatre in this city early in October Humberdinck's fairy opera, Hansel and Gretel, under the conductorship of Anton Seidl, who will have an orchestra of forty-five.

Alexander Salvini, in response to many requests, has consented to give a professional matinee of Hamlet at the Grand Opera House on Thursday afternoon. The profession generally is invited.

William Gill's new three-act comedy, The Fatted Calf, was produced at Jacobs' Theatre, Newark, on April 15. The plot concerns three sons who hesitate about incurring their father's displeasure by their marriages for fear of being cut off from their inheritance.

H. R. Jacobs has deposited with the County Clerk $5,500 under an order by Judge Beach, under which the judge stipulates to make permanent an injunction against Thomas McCahill, owner of the Third Avenue Theatre, to restrain him from dispossessing Jacobs. The sum deposited is the amount of rent in dispute.

Seven of Charles Frohman's road companies will close season next Saturday.

Manager A. M. Palmer will distribute the diplomas and address the graduating class of the American Academy of the Dramatic Arts, in the Berkeley Lyceum, on Wednesday morning at 11 o'clock.

On Thursday afternoon the students of the Empire Dramatic School will give a performance at the Empire Theatre. The programme will consist of four short plays: A Bird in the Hand, a farce by Sigmund B. Alexander; The Going of the Swan, a dramatization by Alexander H. Laidlaw, Jr.; A Bachelor's Widow, a comedy by Charles J. Bell; and Charlie, a play by A. E. Lancaster.

Open time: May 2, 3, 6, 7, and week of 13 at Russwin Lyceum, New Britain, Conn. Last week, In Old Kentucky played matinee and night to $1,108. Address Gilbert and Lynch.

H. Quintus Brooks has arranged to represent a lithographic firm and a job printing house this Summer. Mr. Brooks will open an office soon.

In the lobby of Daly's Theatre on Sunday night a large wreath tied with red, white and blue ribbons, and inscribed "To Mr. Augustin Daly, in appreciation of his undeviatingly maintaining the purity of the stage," was displayed. The token was said to have been sent anonymously. Mr. Daly made a speech from his stage on Saturday night declaring his purpose to preserve in his theatre "the highest order of drama," and to keep his stage clean and worthy of continued patronage.

The report that Hoyt and McKee have arranged to lease the Park Theatre in Boston for next season is untrue.

Agnes Herndon closed a successful week at the Grand Opera House Saturday night. She was supported by an excellent company, headed by her husband, Albert A. Andruss, and produced La Belle Marie and a new play, Married Not Mated. It being late in the season Miss Herndon decided not to continue her tour, but will remain in New York and mature her plans for next season.

Katherine Clemmons, who arrived from Europe recently, will only make a short stay here, as she is to return on the *New York* on May 1. Her main business here has been to secure a release from Colonel Cody of her five years' contract to act under his management. Having arranged this matter, she will appear in London about September in a new play that is being specially written for her.

Add. Ryman, who has been playing the leading character in The Two Sisters, was suddenly taken ill with hemorrhages last Wednesday. The doctors have grave doubts of his complete recovery. At 7 o'clock of the same evening his part was handed to Willard Lee, who played the part most acceptably. Mr. Lee's part was read by George W. Ryer, one of the authors of the play.

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DRAMATIC MIRROR
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The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE AMAZONS, 8 P. M.
BROADWAY THEATRE.—ALADDIN, JR., 8 P. M.
CASINO.—VAUDEVILLE, 8:15 P. M.
EMPIRE.—THE IMPORTANCE OF BEING EARNEST, 8:15 P.M.
FOURTEENTH STREET.—CAPTAIN PAUL.
GRAND OPERA HOUSE.—ALEXANDER SALVINI.
GARDEN.—TRILBY, 8:15 P. M.
GARRICK.—ARMS AND THE MAN, 8:30 P. M.
HERALD SQUARE.—PUDD'NHEAD WILSON,, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P.M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—FORTUNE, 8:15 P. M.
PALMER'S.—LITTLE CHRISTOPHER, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—THE FATAL CARD.
COLUMBIA.—FRANCIS WILSON.
COL. SINN'S PARK THEATRE.—A MILK WHITE FLAG

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

A FRIENDLY CRITICISM.

Most distinguished foreign players that visit America have two separate and distinct sets of opinions. This seems to be a necessary part of their traveling outfit. While enjoying our hospitality, and incidentally collaring our dollars, they find many flattering words for our country, our people, our institutions, and our stage. Immediately they have said farewell and stepped aboard ship for the return voyage, however, a transformation occurs; they suddenly discover that we are amusing barbarians, whose saving grace is the readiness with which we part with our money. If they meditate a return visit they wisely refrain from expressing their views publicly; but if they are through with us for all time they exhibit no such superfluous consideration.

Occasionally a foreigner appears among us without the mask. That is when he does not meditate adding to his bank account. Such a visitor is a *rara avis*. The recent M. FREDERIC FEBVRE was of this description. Paraded by Mr. BENNETT'S paper, as he was never paraded before, he swelled to the proportions of a mature French frog, and hoarsely croaked his churlish criticisms of our leading players—whose work he had not sufficient time to study, and whose language he was unable to understand—through long printed columns. Later, he confirmed the character of his views by going into ecstasies over a short-haired soubrette who kicked her way into his intellectual appreciation through the medium of a variety entertainment.

It is still more uncommon to find a foreign actor seriously stating his views of what he finds in the American theatre and uttering opinions which if not altogether agreeable to our dramatic *amour propre* are nevertheless sound in basis as well as courteous in expression. Such a foreigner M. POREL, Madame RÉJANE'S husband, seems to be. As actor, manager and stage-director he enjoys an enviable eminence in Paris, and his impressions of the American stage, given recently to an interviewer for one of our morning newspapers, are worthy of note and of examination.

M. POREL said he was most disappointed to find on his arrival that he had already seen most of the plays in Paris or London that hold the New York boards. "I wanted to see a genuine American play," he explained, "but they were all either French or English, and I have not seen a genuine American play yet."

This recourse to foreign materials has become such a matter of course that the reader of M. POREL'S remarks is struck with some surprise that he found it a source of disappointment. The visitor to the Paris theatres does not see in them the rakings from the stage of other countries. He sees only what is indigenous and what represents the art and taste of the French people. In London, too, he finds a majority of the theatres devoted to English products—self-dependent and self sufficing. In Amsterdam, in Madrid, in the provincial towns of Italy and in New York the stage is occupied by repetitions of foreign works.

"The American actors I have seen," continued M. POREL, "all seemed to me to be interested in their profession, and to have the artistic instinct, but the productions all showed a lack of authority. There seemed to be no one mind directing them, and each actor seemed to be playing in accordance with his own ideas. They seem to dress as they wanted to, and make their entrances and exits in whatever way they thought proper. The mise-en-scene was usually generous and appropriate, but it showed the same deficiency. There seems to be no one in the theatre here that occupies the same position as the one man who undertakes the entire control of a production and brings it out stamped with his authority. That is usually done with us by the manager of the theatre, and the result is a unity and completeness in the performances lacking here, so far as I saw."

The lack of unity or, as M. POREL terms it, of authority discernible in our productions is due to the fact that we do not pay enough attention to the direction of the stage. As a rule our managers are business men, having more knowledge of affairs than of stage technique. Foreign productions being the rule their stage-managers and stage-painters are simply called upon to copy models that are furnished from the other side. Thus creativeness, invention, originality and progress are rendered superfluous, if not impossible.

We have several good stage-directors, whose services are employed by managers, but their abilities run in special grooves. Mr. So-and-So is only able to stage a comic opera; Mr. Whatshisname's forte is spectacular drama; Mr. Other-fellow is good at putting on "quiet" pieces that require what he is fond of calling a nice regard for the "values;" but of genuine, all-round stage-directors—men correct in theory and capable in practice—like the late Mr. BOUCICAULT, or like M. POREL himself, we are wofully deficient, and our stage suffers accordingly. Mr. DALY, it is true, fills all the requirements pointed out by M. POREL; his achievements show the manifold advantages of having at the head of a theatre of productions a manager who personally directs, with infinite pains and wide knowledge, every detail of a piece.

In course of time, no doubt, we shall either develop a race of thoroughly equipped stage-managers, whose services will command salaries commensurate with their preëminent importance or managers will reach the conclusion that self-efficiency in this direction is highly desirable and that the integrity of the performance is not less important than the amount of the percentage. When that happy day arrives we hope that M. POREL will make another visit to New York and if he finds matters improved—as he undoubtedly will—that he will pat us kindly on the back and tell us that we have done well to take his friendly criticisms to heart.

Is it a matter of much public moment that while Madame RÉJANE stayed in this city she either walked to the theatre from her hotel or took the democratic cable car? Or that after the performance she contented herself with a golden buck and a pitcher of beer? These matters might possess a breathless interest for hotel proprietors and livery-stable keepers, but they hardly come within the legitimate scope of the newspaper that published them. Where journalistic enterprise leaves off and unmitigated impertinence begins some news-editors seem never able to learn.

THOSE that find indecency in living pictures will be gratified to know that the craze for them is dying fast. They have been done to death even in the small towns and the novelty having worn off they are beginning to be voted a bore. Theatrical fads of this description are never long-lived. Built upon no genuine art foundation and depending upon sensationalism to attract, they soon pall. While this invariable tendency exists there is really no need for prohibitive legislation or for any other stage censorship than is comprised in the good taste and good sense of the public, which can always be depended upon in the long run to regulate indecorous manifestations.

PERSONALS.

GILMORE.—Paul Gilmore, who is playing the part of Frank Layson in In Old Kentucky, is considered one of the most promising of the younger leading men in the profession. He plays his present part well, and has made a decided hit as the wealthy young Kentuckian in the play named. Mr. Gilmore has also won note as a character actor, and as the Admiral in The Ensign was commended for his skill in make-up and characterization. He is handsome, alert, steady, ambitious, and energetic, and there seems to be no reason why he should not win an enviable position on the stage. Mr. Gilmore is, in fact, one of the younger generation of actors of whom the public, as well as their immediate friends, expect much.

SHANNON.—J. W. Shannon, who recently suffered a fracture of the leg by a fall, left the hospital last Wednesday, and is now able to get about without the aid of crutches.

HARRISON.—Duncan B. Harrison came to town Sunday on business.

DAUVRAY.—Helen Dauvray will sail for Europe on June 1.

PALMER.—A. M. Palmer went to Atlantic City last Thursday for a short period of rest from the cares of management. He returned to the city yesterday.

ANOTHER.—The name of Pearl Beady is suggested by Arthur Forrest as a suitable addition to Justice Hall's soubrette galaxy.

OTIS.—Oliver Twist proved such a success at the American recently that a date has been arranged for it in Harlem next week. Elita Proctor Otis will repeat her excellent performance of Nancy Sykes.

ARTHUR.—Julia Arthur has achieved the object for which she went abroad, having secured a "top-notch" London engagement. Miss Arthur has signed a contract with Henry Irving for one year from May 1 to support him at the Lyceum and during his tour of this country. She will play Rosamund in Becket and Hero in Much Ado About Nothing, occupying the next place to Miss Terry in the company.

LACKAYE.—Wilton Lackaye's performance of Svengali in Trilby has placed him in the front rank of American character actors. Enough praise has been lavished upon it to turn the head of an actor less experienced and less sensible. It is easy to foresee that the day is not far distant when Mr. Lackaye will enter the starring lists. No young actor has better chances of lasting success in that direction.

HENDERSON.—David Henderson's New York experiences have not been altogether pleasant. It is doubtless for that reason that the stay of Aladdin, Jr., at the Broadway is not prolonged.

GILBERT.—On Saturday Katie Gilbert was granted a divorce from H. R. Bonnington, professionally known as Harry B. Bell, by Judge Gildersleeve in the Supreme Court. She was granted the custody of her child and the privilege to resume her maiden name.

REED.—Roland Reed played the only return date of the season at the Park Theatre, Philadelphia, last week in The Politician. The receipts, it is said, reached close to $7,000.

TREE.—Beerbohm Tree sailed for home on the *Paris* last Wednesday. He was entertained at a dinner at the Waldorf on Monday evening. Among those present were Chauncey M. Depew, Maurice Grau, Charles Frohman, and A. M. Palmer.

DVORAK.—Dr. Antonin Dvorak, the director of the National Conservatory of Music, sailed for Europe last Tuesday on the *Saale*. While abroad, Dr. Dvorak expects to finish his American opera, Hiawatha, and his cantata, "The American Flag." He will return to resume his duties in September.

MORRISON.—Lewis Morrison will open the new Lyceum Theatre in Atlanta on April 29, appearing as Richelieu. The same week Mr. Morrison will give the final performance in the historic Savannah Theatre. That will close his seventh consecutive tour of the South.

HARE.—John Hare, the English actor, will come to this country on his first American tour the latter part of November.

CANBY.—A. H. Canby, manager of Francis Wilson, will sail for Europe on May 22 by the *New York*.

SCOTT.—E. J. Scott is the new dramatic editor of the New York *Press*, in place of William Winter Thompson, resigned.

GRANDIN.—Elmer Grandin, who has made money this season with Slaves of Gold, will close his season in Yonkers on April 29. He and Mrs. Grandin will sail for England on May 11. They will remain abroad until August, returning in time to open their season in Slaves of Gold on Sept. 2 at the Bijou Theatre, Brooklyn.

PAULLIN.—Louise Paullin (Mrs. H. B. Warner) has returned to New York after a long absence in Chicago. Miss Paullin has completely recovered her health, and her voice was never in better condition. She has concluded to appear on the stage again next season, but whether in comedy or comic opera she has not yet decided. It is five years since Miss Paullin last appeared.

BROCKWAY.—Horace Brockway, the clever son of the proprietor of the Ashland House, has been engaged for the part of Brice Stoddart in The Power of Wealth company. Mr. Brockway is a handsome, magnetic young fellow, and possesses histrionic gifts of a high order.

HALL.—The Syracuse *Times* christens our inimitable "Biff" Hall's *bons mots* "hot tamales."

LANGTRY.—Mrs. Langtry will sail for Europe on the *Lahn* to-day (Tuesday).

SMITH.—Harry B. Smith ran into town last week to confer with De Koven on the subject of their new opera.

CLARKE.—Harry Corson Clarke, according to a Salt Lake City paper, has been ordered by his physician to take a fortnight's rest. Mr. Clarke has had fifteen successive months of hard work in many parts, and has newly distinguished himself as an actor. In a popular vote for a Cleveland bicycle in Salt Lake City, Mr. Clarke stands second with nearly 4,000 ballots.

BELASCO.—David Belasco will go to Maryland next week to get some more local color for his play, The Heart of Maryland, which will be produced at the Herald Square Theatre in October. Mr. Belasco is completing a new play on Washington life.

SCHOEFFEL.—Agnes Booth-Schoefiel is at Nice. She will visit Paris and London later. Her husband will join her in the latter city at the close of the season and return with her to New York after a short stay on the other side.

SHAKESPEARE.

It seems to me, thy rippling laugh I hear,
When April's drops baptize the bantling year;
And I can almost swear I hear thee sigh,
When I see the last sad day of August die.
JOHN ERNEST MCCANN.

ACTORS' FUND INTERESTS.

A MIRROR reporter, reminded of the approach of the time for holding the annual meeting of the Actors' Fund of America—the exact date of that event is June 4—visited the Fund headquarters, 12 West Twenty-eighth Street, yesterday, to make note of anything relative to the anniversary.

At headquarters was found Louis Aldrich, the Chairman of the Executive Committee. Mr. Aldrich is also vice-president of the Fund, but that office employs him only on formal occasions, while at the head of the administrative body he is always busy. Mr. Aldrich's activity in the interests of the Fund has no element of selfishness in it. He takes pride in it, and is always instinct with a desire to advance the noble charity of the actors of America. One man with Mr. Aldrich's unselfish earnestness can keep any association from stagnation. He is in fact and in short the wheelhorse of this institution. Not that the other officers of the Fund are not earnest and conscientious men, for all of them are; but their confidence in Mr. Aldrich is such that a great share of the executive work is delegated to him, and he performs it always in a way to receive full endorsement.

"What is new with the Fund?" Mr. Aldrich was asked.

"There is nothing particularly new," he replied, "but there ought to be a great deal new. I mean that we ought to have hundreds of new members, especially at this time, when we approach the annual meeting, at which many important matters of policy and administration will come up for consideration and decision."

"But the Fund is prosperous, is it not?"

"The Fund proper—the property of the Fund—its investments and capital, upon which it depends for its work—is all right. But what is needed is an increased membership of representative professionals who will not take spasmodic interest in the institution, but who will year in and year out maintain a lively concern for its welfare."

"Does not the fact that the Fund in recent years has, by careful administration and wise enterprise, greatly increased its material resources lead to the impression among those who ought to maintain interest in it that their services and fees as members are unnecessary?"

"Perhaps. At any rate, there is much less interest manifested in the Fund than should be shown. And this is especially the case with those who, because of their professional prominence and their ability, should be the most active in maintaining it. There are literally hundreds of well-to-do actors and actresses who ought to belong to this, the greatest charitable machine of the profession in the world. They ought to belong to it as a matter of pride, as a matter of principle, and as a matter of duty. Membership in the Fund would give these hundreds of actors and actresses who do not belong to it the right to think that through their means those of their profession who are less able may be taken care of in times of illness and distress, and buried with some dignity at death. The petty two dollars a year exacted as dues for membership is nothing to the hundreds who perhaps do not give a thought to their great privilege in this matter. By this small payment an actor or an actress not only insures care for himself or herself in time of sickness and indigence, but it carries the right to any member to have something to say about relief to deserving but unfortunate friends in the profession. And it gives a voice in the administration of a charity so admirable that every person who belongs to the theatre should take a personal pride in belonging to it.

"Persons in other professions take pride in contributing to and becoming active in institutions for the public good. Members of the theatrical profession ought at least to take pride and become active in an institution that cares solely for their own profession, and which, in its work, may some day be called upon to relieve even some of those who are now far out of the possibility of need. The Actors' Fund, in short, ought to become almost a church—a religion—to those of broad mind and of material ability who belong to the theatrical profession."

"What is the present membership of the Fund? And how does it compare with the largest membership in former years?"

"The present membership of the Fund is about 450. There has been a time—when the Fund proper was small and depended from year to year upon what could be raised for its needs—when the membership reached 1,200. The membership to-day ought to be 2,000. And there are scores of prosperous men and women of the profession who ought to be life members. In fact, they are not even annual members. Many of them have at some time belonged to the Fund, but they have carelessly dropped out and now give the institution no thought."

"What plan would you suggest for increasing the membership?"

"Everybody now connected with the Fund should take pains to get members. If a member of the Fund is a member of a traveling company or of a theatre company, he or she should set before associates who are not members the importance of joining. It is a very simple matter. The payment of two dollars a year gives membership rights, and two dollars is but little even to the hundreds of the profession who are likely at some time in the immediate future to need Fund aid. If one-half of the well-to-do members of the profession who are amply able to take life-memberships in the Fund were to do so, the membership would be at once increased to proportions that would parallel the dignity of the Fund's administration."

TREE WON'T COME NEXT YEAR.

In spite of Beerbohm Tree's announcement in his farewell speech at Abbey's that he expected to return to this country before the lapse of another year, the English actor will not come back next season. Owing to the fact that Henry Irving will visit America next season, Mr. Tree will postpone his second tour until the following year.

AN EXPENSIVE TELEGRAM.

Eunice Vance has been offered a year's engagement by David Henderson for Aladdin, Jr. Miss Vance is at present filling an engagement in Cape Town, South Africa, and Mr. Henderson had to make his offer through her New York representative, Edmund Gerson. Mr. Gerson sent this singer last Saturday a cable of sixteen words the cost of which was $24. He was told Miss Vance would receive his message in two days.

A THEATRE BURNED.

The Park Theatre, Niagara Falls, was burned to the ground last Thursday night, with a loss of $25,000. The theatre will be rebuilt.

THE USHER.

Henry Greenwall calls attention to the fact that three actors died in New Orleans recently, inside of two weeks, and he and the Actors' Fund paid the funeral expenses in each case. Not one of these actors was a member of the Fund.

"I cannot see," writes Mr. Greenwall, "why any person actively connected with the profession cannot pay two dollars a year for membership in the Actors' Fund. Over and over again that sum is wasted on unnecessary expenditures, but when the Fund is asked to take care of a sick actor or bury a dead one in ninety-nine cases out of a hundred it is found that he is not a Fund member."

Mr. Greenwall says truly. There are too many that think of the Fund in time of need, but never in time of health and prosperity. The neglect to join it and to take a practical interest in its work is well-nigh universal among the well-to-do members of the profession. The comparatively small membership, as President Palmer pointed out in his annual address last June, is confined almost wholly to the humbler walks of the profession, those that can least afford it giving their continuous and cheerful support.

It seems to me that every actor and actress who feels an interest in the calling should consider it a privilege as well as a duty to contribute two dollars a year toward the Fund, whose charities are as broad as the continent.

No deserving applicant ever asks the Fund for help without receiving it promptly. Not a month passes that large sums, running often into the thousands, are not expended for the relief of the sick and the burial of those that die in destitution. And yet, were it not for the earnest and constant efforts of a handful of disinterested men the Actors' Fund would soon pass out of existence, for lack of support.

I hope that many who read these lines will feel it incumbent upon themselves to heed this appeal. It is only necessary to send two dollars and an application for membership to the Assistant-Secretary, 12 West Twenty-eighth Street, this city. The Executive Committee meets every Thursday afternoon, and one of its regular duties is to act upon such applications.

✣

The ticket-scalping business seems to be about as rotten in Chicago as THE MIRROR recently showed it to be in this city.

I learn that several leading managers there have been led through THE MIRROR'S exposures of the system to investigate and the result is a movement to get together and devise means to check the evil.

Mr. Fair, manager of the Masonic Temple Roof-Garden, which will open next month, has not waited for combined action. He announces that he will confine his advertising to the newspapers, and he adds that he does not care whether other managers follow his example or not.

If they possessed a little of Mr. Fair's independent spirit our managers would be able to accomplish a good deal in saving themselves from what is little else than robbery at the hands of the scalpers and their allies.

The measures already taken in this city though mild enough nevertheless have restricted the traffic in lithograph tickets and complimentary passes. The improvement is sufficiently marked to encourage managers to further steps in the right direction, which may be taken individually if want of harmony and mutual confidence prevent united action.

✣

The Contemporary Club, of Philadelphia, one evening last week listened to an address on "The Public and the Stage" by Talcott Williams.

Mr. Williams' remarks revealed that he has some claim to be considered as a discoverer, for he has learned certain things regarding the condition of the stage in this country that will be news to those directly associated with it.

He said that in America "the trend of public favor is toward dramatic performances, while on the Continent the drama has lessened and music halls have gained." As a matter of fact the music hall and variety department of public entertainment has increased remarkably in the United States during the past three or four years. New York furnishes a striking example of this tendency.

"In the United States," continued Mr. Williams, "the money spent for amusements of the dramatic order will equal that contributed to the schools, is little less than what is given to churches, and the greater part expended by lovers of the drama goes into the coffers of the actors, who are paid out of all proportion to the general receipts from this line of industry. The result of the lavish support of the stage, however, has been to elevate the morals and morale of the theatre, and it could not fairly be disputed that the latter has made greater progress than its audiences."

✣

I do not know what statistics Mr. Williams drew upon for his estimate of the comparative money support given to the theatres, the schools, and the churches, but I hope his information is more accurate in that direction than it is in his assertion that the greater part of the money spent by the public upon amusements goes to the actors.

Every one at all conversant with the administration of theatrical business knows that actors' salaries have dwindled steadily, year by year, for half a decade. Railroads, hotels, theatre-owners, printers, newspapers, dramatists and costumers get the lion's share of the vast sums spent annually on the theatres, but comparatively little of this money finds its way into the "coffers" of the actors.

✣

Boston—the home of fads—cannot stomach The Lady of the Sea, which was presented for the second of Mrs. Erving Winslow's Ibsen matinees the other day.

Not only was the play scored for its "dullness and filth," but the piece was found to be wofully deficient in the technical qualities that have often served the Norwegian playwright in good stead.

Boston's nausea in this instance is a healthy sign. Boston is a devoted worshiper of foreign isms, but it may be that she is about to reform and turn her attention to healthy things of native growth.

✣

Mr. Gerry appeared before the Committee on Codes of the Assembly last Tuesday to oppose the Friday bill permitting children to sing and dance on the stage under special license.

Mr. Gerry reiterated his cut-and-dried arguments with which my readers are familiar, and repeated the absurd assertions that THE MIRROR has demolished completely time and again.

He endeavored to explain away the fact that reputable managers and actors support the bill by saying that they were "cajoled" into it under the false notion that they were elevating the tone of the stage, whereas they were really the unconscious tools of proprietors of disreputable resorts.

It will be seen that Mr. Gerry is as untrustworthy when he attempts without authority to speak for our managers and actors as he is when he is speaking for his meddlesome Society.

"When engagements are not to be had in theatres," said Mr. Gerry, "only those in disreputable resorts remain. Pass this bill and you legalize the education of children for song and dance, and hundreds will at once be started in training; educate them in song and dance and you destroy their voices and modesty."

What rot! What asinine, unmitigated, unadulterated rot!

The children of the stage have never appeared in the mysterious "disreputable resorts" of which Mr. Gerry always speaks so confidently. If there were such resorts the talents of children would not be demanded by them, and were it otherwise the Mayor, under the provisions of the Friday bill, would have the power to refuse to license.

The preposterous contention that training destroys the voice and dancing destroys modesty is on a par with the rest of Mr. Gerry's orotund stuff and nonsense.

How does he account for the fact that children are permitted to sing and dance in other States of the Union and that none of the horrible consequences he predicts if the same privilege is extended to them in New York are realized?

Judge Dittenhoefer, who made an argument before the Committee in favor of the bill, shattered Mr. Gerry's foolish statements.

MR. BRADY'S TRILBYS.

As MIRROR readers know, immediately upon the production of Trilby by A. M. Palmer in Boston, William A. Brady bought the rights of the play for a wide territory. He has in the short space of two weeks organized, routed and rehearsed with the assistance of E. W. Presbrey, three companies, all of which carry exact duplicates of the New York production.

The Eastern company comprises Sybil Johnston as Trilby; George Fawcett as Svengali; Boyd Putnam as Taffy; W. J. Brooks as Zou Zou; Charles Canfield as the Laird; Frederick Conger as Little Billee; Louise Muldener as Madame Vinard; W. J. Romaine as Gecko, and George Turner, Ulric Collins, Henri Lynn, Mrs. Washburne, Alice Trudelle, Ella Moeller, and Bessie Lackey in the minor roles.

The Western company is composed of Mabel Amber as Trilby, J. H. Colville as Svengali, Hubert Carr as Taffy, Jennie Reiffarth as Madame Vinard, Harry A. Smith as the Laird, Frances Gaillard as Zou Zou, Graham Henderson as Gecko; Alice Butler, William Hubert, Harvey E. Chase, I. H. Washburne, C. B. Poor, Payson Graham, Alice Pixley and Fanny Briscoe.

The Southern company includes Eleanor Barry as Trilby, Lawrence Hanley as Svengali, Redfield Clarke as Taffy, Edwin Bethel as the Laird, W. J. Sheldon as Little Billee, E. W. Morrison as Gecko, Mat Woodward as Zou Zou, Alfred Becks as the Rev. Thomas Bagot, Miss Oldcastle as Madame Vinard, Lou Stevens, Allyn Chadwick, Oscar Battalia, George Wall, Clara Hunter, Bessy Brainerd, and Minnie Packard.

In every city where these companies have appeared a return date has been requested. There are more than one hundred persons in Mr. Brady's employ for his Trilby enterprises and it is his intention to keep them out all Summer.

WHO IS JONES?

William Collier produced a new three-act farce, entitled Who Is Jones? by John Fowler, at Elizabeth, N. J., last Thursday night, at the Drake Opera House.

THE MIRROR correspondent at Elizabeth writes: "Were it not for a little relief in the third act, the play would be almost devoid of interest, as the first and second acts are decidedly tiresome, and it is only in the third act that the monotony is broken and the situations cause laughter.

"The plot is the threadbare one of the land-boomer with plans for a new city which is to be called Paradise. Jones, a mythical person, is constantly being referred to by the land-boomer to further his schemes, and in the denouement Jones is as absent as in the play. The Colliers find a fair opportunity in the play, and they work faithfully to improve it."

EDWIN FORREST LODGE'S PURCHASE.

For some time past Edwin Forrest Lodge of the Actors' Order of Friendship has been looking for a permanent home to take the place of the rented premises now occupied. A few days ago a suitable property was selected and the purchase money has been paid. The house is at 170 West Forty-seventh Street. The price is understood to have been in the neighborhood of $25,000. It is a four-story brownstone building, on the South side of Forty-seventh, adjoining Broadway. A spacious lodge-room will be available, while portions of the building will be rented to desirable tenants. The purchase is regarded as a fortunate one. The location, although now regarded as a trifle above the theatrical centre, is better for years to come than that now occupied by the Lodge. The house-warming will occur next month.

OTIS SKINNER MARRIED.

Otis Skinner and Maud Durbin, his leading lady, were married at Christ Episcopal Church, Corning, N. Y., on Sunday morning at 10 o'clock, by the Rev. Dr. Converse, of Hobart College, Geneva. The ceremony was witnessed by the bride's sister, Mr. Moseley, and Mr. Brockway, Mr. Skinner's manager.

COMPLAINS OF ROBBERY.

Frederick Renolds writes from Mauch Chunk, Pa., saying that after a performance of Temptation of Money at the Opera House in that city on Saturday night thieves broke into the theatre and rifled the trunks of the company. Mr. Renolds says that he lost two new suits of clothes as as well as separate articles of apparel, and others of the company suffered losses. The theatre does not employ a watchman.

LAYING THE MONTAUK CORNER-STONE.

The corner-stone of Colonel Sinn's new Montauk Theatre, in Brooklyn, was laid on Saturday afternoon with imposing ceremonies. The affair was under the auspices of Brooklyn Lodge, No. 22, B. P. O. Elks. Several hundred members of the order from cities within several hundred miles of New York and a large number of prominent persons were present.

The Elks met at their club house at 4 o'clock, and an hour later they formed into a column, headed by Marshal Charles H. Williamson and Frank's Band, and marched along Schermerhorn Street to the plaza in front of the City Hall. On reaching Fulton Street the procession was joined by the employes of the Park Theatre. The latter carried a banner on which was embroidered "The Park Theatre Employes to the Montauk." The line of march was up Fulton Street to the new building, where the bands and Elks grouped themselves about the big corner stone.

The ceremony took place at 5:30, later than had been originally intended, in order that Colonel Sinn might be on hand to participate.

Exalted Ruler Charles M. Newins and Chaplain Joseph Genner opened the exercises with their ritualistic forms. The documents were examined and the box was lowered in the niche prepared for its reception. Then the massive corner stone, weighing over a ton, was lowered to its place. In the copper-box were placed a history of the order of Elks, a history of Brooklyn Lodge, No. 22, a list of all the members of the lodge, the first communication between the stockholders of the new theatre company and the contractors, a history of each theatre in Brooklyn and programmes of the current week in the Brooklyn playhouses, a copy of the 1895 *Eagle* Almanac, copies of each of the Brooklyn daily papers, and copies of THE NEW YORK DRAMATIC MIRROR.

After a lengthy and admirable address by General Horatio C. King, the bands struck up and the crowds dispersed.

Many of the visiting Elks remained in Brooklyn during the evening as the guests of the local lodge, and the club-house was crowded throughout the evening. An entertainment was given in their honor by local thespians, and the evening closed with a sumptuous banquet which lasted until the early morning hours.

ANOTHER SPEECH BY JEFFERSON.

The speech made by Joseph Jefferson at the professional matinee of Rip Van Winkle, given by him at the Amph'on Theatre, Brooklyn, last Friday, was a happy effort. Mr. Jefferson said:

"I know it is the custom with many speakers to begin their addresses by saying 'Ladies and gentlemen,' and I do not know of any audience which I could with greater propriety address as 'ladies and gentlemen,' but I prefer to address you as friends and comrades. (Applause). I have been acting this character for upwards of a quarter of a century, but I am still as young in heart as any of you, and I hope to meet you all fifty years from now. Some one once said that no man was in love with his vocation; he certainly could not have been an actor, or he never would have thought of such a thing.

"There are among us here to-day actors of different nationalities, and I am glad to be able to welcome them. Art has no nationality, and I hope that when it is your good fortune to be called to England to show your talent to its people you will be received with the courtesy with which I was greeted there many years ago. (At this point Mrs. Kendal, who was sitting in a lower box, interrupted with a shrill 'Hear! hear!!')

"I hope that when our time on this earth is finished we will meet in a better land, where, if Swedenborg's theory is correct, we will continue to pursue the same line of work we are associated with here, but in a better, grander way. I shall be content if I am permitted to continue acting in that land of peace, provided that I will thereby be adding to the happiness of my neighbors. I will conclude this rambling speech by repeating the lines of Rip Van Winkle, which you have heard so often this afternoon, 'Here's your good health and your families; may they live long and prosper.'"

SIDNEY R. ELLIS' PLANS.

The Darkest Russia company closed season in Jersey City last Saturday. To a MIRROR man Sidney R. Ellis said yesterday:

"In spite of the hard times this has been a capital season for Darkest Russia. Our business has been good enough everywhere we played to justify me in booking over the same territory next year.

"I am now busy rehearsing my new production Bonnie Scotland, which will begin a Spring tour on May 6. The route of this attraction is almost completely booked. I venture to say it will prove one of the most successful of all my ventures."

HARE'S PLANS UNDECIDED.

John Hare will come to this country at the end of December and not at the end of November as announced in various quarters. Clarence Fleming, who will manage Mr. Hare on his first American tour, said yesterday to a MIRROR man:

"We have not yet decided where we shall open. I have offers of time from three different theatres, but have not closed with one yet. Nor do I know with what play Mr. Hare will open. After Mr. Tree reaches England it will probably be decided whether Mrs. Patrick Campbell will accompany Mr. Hare or not.

"I may run over to England this Summer. If not I expect to be at Long Beach."

QUEEN OF NIGHT'S SHORT LIFE.

The Fourteenth Street Theatre was closed last Tuesday night and John D. Dixon's play, The Queen of Night has not been seen there since. Manager Rosenquest was notified on Tuesday morning by H. C. Miner, Jr., that he was a half owner in the piece, that it had been produced without his consent and that unless it was stopped at once he would apply for an injunction. After his experience with The Pace That Kills injunction Manager Rosenquest deemed it wise to comply with Mr. Miner's request. The house opened again last night with E. E. Rose's Captain Paul.

FRENCH TO MANAGE LANGTRY.

Mrs. Langtry has made a contract with T. Henry French for another American tour next season, beginning in New York in October.

In the meantime Mrs. Langtry will go to London and play an engagement there in June. She will sail to-day (Tuesday) on the *Lahn*. While abroad she may look for new plays, and she may secure Pinero's latest piece, The Notorious Mrs. Ebbsmith.

The season after next Mrs. Langtry will make a professional trip to Australia and India.

There is no truth in the report that Mr. French will be interested in Camille D'Arville's tour next year.

REFLECTIONS.

Mrs. Adele Clarke will summer in the White Mountains.

Ffolliott Paget will sail for England at the termination of her present engagement with W. H. Crane at the Fifth Avenue Theatre.

The four Schroeders, acrobats, are still performing with Hanlons' Superba.

Mr. and Mrs. Fred. Mower, having closed a fifty-two weeks' engagement with Jane, are resting at their home in Lynn, Mass.

Manager J. Bard Worrell of the Park Theatre, Philadelphia, has booked his opening attraction, which will employ eighty persons. His other bookings are being carefully made, and he intends to maintain a high standard of amusements at his theatre.

Franklin McLeay, now with Wilson Barrett, in whose support he has distinguished himself as Iago and in other leading parts, has been engaged for the title-role in A Modern Mephisto, Robert J. Donnelly's dramatic comedy.

Lulu Gould (Mrs. Charles Pusey) recently assumed the part of Bridget De Murphy in the company playing 1492 in the South and made a decided hit.

Joe Oppenheimer says he has organized the Extravaganza company to produce next season a spectacular extravaganza called Zero.

Guiseppe Russitano, an opera singer, was looking at the animals in the Central Park menagerie on Sunday when a diamond-and-pearl scarfpin was stolen from his scarf.

John C. Slavin will close with 1492 on May 6. The team known as Walton and Slavin will dissolve partnership, Mr. Slavin hereafter to work alone.

The Oriole Opera company has been organized to play one-night stands until June 2, when they will open at St. Joseph, Mo., under contract to the St. Joseph Traction and Lighting Company for an extended season. The company includes Beatrice Rinehart, Goldie Rinehart, Rita Harrington, Helen De Estre, Anna Fabian, Gertrude Hayes, Hattie Clark, Nellie Woods, Hazel Curtiss, Emily Graves, Harry Davies, Frank Ridsdale, E. L. Graves, Robert Lett, Jack Henderson, William Hicks, Jessie B. Fulton, Fred. Mathias, James A. Stanley, T. Burt Parks, musical director; J. H. Halladay, advance agent; Pards and Graves, managers.

Lizzie Sanger, late of the A Gaiety Girl company, has joined Peter Dailey's A Country Sport, to play one of the widows.

Owing to the success of his California tour, which terminated on March 25, Edgar Selden will play a supplementary season of four weeks before returning East via Victoria, B. C., and the Canadian Pacific.

Annie Clark Hanson has recovered $45 back salary through a suit against Harper Taylor, of Waddington, N. Y., manager of A Circus Girl. It is said that acting-manager Ira G. Taylor left the company stranded in Portsmouth, O., last November.

A suit for breach of contract, brought by Nina Lawrence against Milton B. Rice, manager of In Old Madrid, was dismissed last Thursday on motion of J. F. Milliken, attorney for the defendant, on the ground that the plaintiff is a minor suing without guardian.

The suit of C. P. Currier against Mrs. Langtry has been settled. It was brought to recover a week's salary.

Louise Galloway has been engaged for the rest of the season for the leading part in Coon Hollow, which will close a season of forty weeks on June in Buffalo. Charles Harris and M. M. Murray have also recently joined the company.

The Academy of Music was crowded on Sunday night on the occasion of the benefit to the family of the late Alderman Joseph Martin.

It is now said that William T. Carleton will sing in The Viking, his withdrawal from the cast having been reconsidered.

Trilby, under W. A. Brady's management, was produced at the Lyceum Theatre, Rochester, a week ago Saturday. Mabel Amber, who is playing the title-role, made a decided impression, and the press of Rochester accorded her the warmest praise for her portrayal of the part.

Stanley Delonzo is advance man and advertising manager for Sun Brothers' Circus.

Many distinguished persons, professional and non-professional, attended the benefit to J. Charles Davis at the Fifth Avenue Theatre on Sunday night, and the audience was large. Among the artists who appeared were Bessie Bonehill, the Muhlemann Trio, Marie Dressler, George C. Bontface, Jr. Richard F. Carroll, J. K. Murray, J. W. Kelly, Lew Dockstader, Weber and Fields, Aubrey Boucicault, Edwin Stevens, Sam Bernard, Mlle. Selma, Anita Vivante, William Pruette, William McLaughlin, Willis P. Sweatnam, and Miss Troja.

Maude Young, prima donna of the Prince Pro Tem company, has withdrawn from that organization and will remain in Chicago for some time before going to Europe. Miss Young came into some prominence in New York as the understudy to Juliet Corden in Rob Roy. She obtained her release from Mr. Whitney, hoping for a sphere of greater usefulness, which she failed to find in the Prince Pro Tem company.

Marion is the name of the new opera that Camille D'Arville will produce on May 20 at the Broadway Theatre.

John L. Sullivan was visiting friends at 51 Dover Street, Boston, on Sunday night when the cook, Margaret Donnelly, set fire to her clothing while working about the kitchen range. Her cries called those in the house to the scene, and Sullivan tried to extinguish the flames with his hands. His hands, arms and face were badly burned. The woman was removed to a hospital, where she died. Sullivan will be confined to the house for several days.

A Yenuine Ventleman, Gus Heege's new play, will be produced about May 27 by Jacob Litt. Mr. Heege will be seen in the principal part, and Mr. Litt says that he will give the piece an elaborate setting. Mr. Litt, by the way, has added a play bureau to his offices in the Abbey Theatre Building, and a play-reader will be employed steadily.

By an arrangement made yesterday the Tavary Grand English Opera company will begin an extended engagement at the Grand Opera House, commencing on Monday evening, May 6. The Tavary has just completed a tour embracing the entire country, and numbers 100 persons. Jack Hirsh, business manager of the company, said to a MIRROR reporter last night: "The inducements offered by the management of the Grand Opera House were such as to make a refusal on our part impossible.

A pet deer, named "Magic," has strayed or been stolen from Herrmann Manor, Whitestone, L. I., and Herrmann the Great offers a reward for its return.

Open time: May 2, 3, 6, 7, and week of 13 at Russwin Lyceum, New Britain, Conn. Last week, in Old Kentucky played matinee and night to $1,108. Address Gilbert and Lynch."

TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall, The Mirror Correspondent, Slated for Justice of the Peace—Gossip.

[*Special to The Mirror.*]

CHICAGO, April 22.

Of the downtown houses the Columbia offers the only change this week. After two weeks of very good business The Fatal Card left us Saturday night, and last evening Chauncey Olcott opened well in The Irish Artist. Aside from this the old bills hold, but as business continues large there is no fault to find.

At McVicker's Joseph Arthur's new play, Linsey Woolsey, has been well received. It is one of the author's homely, wholesome plays, and when he reconstructs it according to the ideas of the theatregoing public I believe it will be as popular as his other pieces. Miss Burt and Messrs. Morgan and Wheelock do excellent work. The play is to be kept on until May 12, when we are to see the new Brady melodrama, The Cotton King.

Marie Burroughs has made a pleasing impression as a star at Hooley's, in The Profligate. This week she gives us Judah, and she appears as Juliet for the first time here. Nat Goodwin follows her in The Gilded Fool and the other good plays in his repertoire.

I was somewhat surprised the other day at the unexpected advent of "Punch" Wheeler. He is here for the purpose of buying a dozen can-openers as his band opens a dozen parks and Summer gardens in Texas next month. He wants two musicians who can half-sole shoes. The band's financial man out in Missouri is no discouraged on account of business, but wires he has just mortgaged his cow and the party will remain out all Summer.

Prince Pro Tem appears to have caught on at the Schiller, where it remains during the coming week. Then comes Miss Wainwright in her new play, Daughters of Eve.

Otis Harlan and his associates have made a hit at the Grand Opera House, where A Black Sheep will hold forth until further notice. The business has been large.

The April dinner of the Forty Club is to be held to-morrow night at the Wellington, and the club guests expected are Charles J. Ross, John A. Henshaw, George A. Schiller, Louis Massen, John E. Kellard, Otis Harlan, Joseph Wheelock, Joseph Arthur, and Chauncey Olcott.

Manager Tom Prior, of the Schiller, has returned from New York, and is making great preparations for his Summer spectacle, Young Robinson Crusoe, in which Eddie Foy and Marie Dressler will figure.

The judges of the Appellate, Superior, Circuit, County, and Probate courts here have paid me the compliment of naming me for justice of the peace in the South Town, and if the Governor approves of me and the State Senate confirms me, as I hope they will, I shall be seated on the local bench. This will check my active newspaper career, but will not, I hope, interfere with my connection with THE MIRROR. All I have to say is that it will go hard with play pirates who come before me.

The Kendals, Madge and William, are to be at Hooley's in May to say good bye to us. We shall surely weep.

Walter Williams, the White Seal impresario, sends me from Hot Springs a good one on Barrymore. It appears that "Barry" was at the Lambs' Club with a number of his old cronies, when Joe Holland's name was mentioned. "Barry" said he would like to see "dear old Joe," whereupon one of his friends said: "And why not? He plays Brutus or Julius Cæsar to-night in Philadelphia. You can run over there and see the performance." Barrymore replied: "I should like to do so very much, but, thank God, I can't."

Harry Earl has favored me with a copy of "The New York Dramatic Mirror Waltz." I had Freiberger whistle it for me and I danced for the first time in years.

If I knew the main guy of the cirgarette trust I would entreat them to withdraw from circulation a certain cigarette photograph of two young madchens reading a book. Beneath them is the inscription, "Verbotene Fruchte," and nine out of ten professionals appear to mistake this German version of "forbidden fruit" for a soubrette name. I have had this picture in letters and on postal cards until I have wondered at the lack of linguistic ability on the part of the "theatre blokie."

David Henderson brings his extravaganza company here from the Broadway Theatre in May, for the new Summer season.

We are promised The Mimic World for a run here in June.

Bettina Gerard has announced her engagement with Arthur Hoops, a young Chicagoan connected with Nat Goodwin's company. Miss Gerard is well known here and is wished extreme joy in her matrimonial venture.

The White Squadron opened at the Alhambra yesterday, and Alvin Joslin at the Academy.

Two large houses enjoyed A Cork Man, Herbert Cawthorne's new play, at the Lincoln yesterday and it scored a hit.

Mlle. Bertoldi, the three Merilees Sisters, Dixon, Bowers and Dixon and The Hoop of Gold are the main cards this week at Hopkins'.

The attraction last night at the Haymarket was The Greater Shenandoah, which opened to the capacity of the great house.

Sam T. Jack's Folly company will remain this week at his Madison Street Opera House, where business is large.

This is the third and last week of the Ringling Brother's circus at Tattersall's. The place is filled nightly. Last week Vice-President Stevenson was in attendance.

Every professional has lost a good friend in James W. Scott, late publisher of the *Times-Herald* and *Evening Post*. He was a loyal friend of theatrical men, as they all know, and his sudden taking off has lost them a good advocate in this city.

Gilmore's Band, under Victor Herbert's direction, will be here at Central Music Hall Wednesday evening next.

There are good vaudeville shows at the Olympia and Park.

Business continues large at the Winter Circus and at Frank Hall's Casino where Billy Rice's Minstrels are the card.

The Passing Show could remain at the Chicago Opera House indefinitely, as Vernona Jarbeau, Charlie Ross, John Henshaw, George Schiller, and the other bright people connected with it could carry any entertainment through a whole season.

Billy Davis, so well-known in professional circles, has opened a new buffet called The Coupon, near the Schiller.

If I get my commission and become a justice of the peace I shall be obliged to watch out for Ted Marks and put those trousers of his under bonds to keep the peace when he comes here.

The German opera had a fairly good week at the Auditorium, but the sickness of certain singers necessitated many changes.

At Hopkins' last Sunday a boy fighting for a front seat in the gallery was pushed over into the parquette. Some people are born lucky.

"BIFF" HALL.

BOSTON.

Daly's Comedians Return—Robert Mantell in a New Play—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, April 22.

For first novelty to-night Boston has the return of Augustin Daly's comedians, now headed by Maxine Elliott, and presenting for novelties A Bundle of Lies, The Orient Express, and A Tragedy Rehearsal. The Hollis had the most fashionable audience of the night in honor of this engagement.

Robert Mantell was cordially welcomed back to Boston, after a long absence, at the Museum to-night. There was a big house, and The Husband served to give Mr. Mantell many excellent opportunities. Monbars, The Marble Heart, and The Corsican Brothers will be revived later.

This is the last week of Edward Harrigan's engagement at the Columbia, and will be divided between revivals of Reilly and the 400 and Cordelia's Aspirations.

The Grand Opera House has a novelty to-night in A Green Goods Man, in which Paul Dresser scored a distinct hit.

Fantasma opened a week's engagement at the Bowdoin Square before a big audience, and the piece was capitally presented.

The Black Crook remains at the Boston only this week. Its presentation has been particularly fine, and good business rules.

This is the last week but one of Rob Roy at the Castle Square. The Beggar Student opens the Summer opera season 6.

A Trip to Chinatown and A Temperance Town continue at the Tremont and Park respectively.

Other attractions in Boston are: Keith's, Nellie Ganthony and continuous vaudeville; Lyceum, Gaiety Girls; Howard, continuous variety; Grand Museum, Richard Gorman in Conrad: Palace, Under the Gaslight.

Marie Millard, the prima donna of Harry Askin's Opera company at the Tremont, came from Paris to Boston last week for a few days. She is the daughter of Harrison Millard, and has been studying in Paris.

It seems that Hoyt and McKee will play their attractions at the Park, but that John Stetson will still remain as active manager of the house.

Charles H. Pattee has finally won his contest over the will of the late William J. Stanton, the actor, who made two wills, one leaving his entire estate, valued at about $6,000, to George F. Matthews and another, made about two years before, doing the same in favor of Mr. Pattee, who claimed that Stanton was not of sound mind and that the will was procured by undue influence. He won his case most successfully, and he has been receiving congratulations on all hands.

George W. Hill has brought a petition to have the firm of Hill and Currier settle in insolvency. The liabilities amount to $6,500, and the assets consist of scenery, costumes, properties and scores of the late unlamented Davy Jones, subject to attachment and mortgage at Providence. Mr. Hill's private debts amount to $1,325.

In the House last week the bill to incorporate the Theatre Owners' Mutual Fire Insurance Company of Boston was engrossed sixty-three to twenty-seven. It was opposed by Mr. Porter, of Danvers, on the ground that it is unwise special legislation, but Mr. Young, of Springfield, and Mr. Hibbard, of Boston, favored it. By the way, this is the bill which THE MIRROR had a full account of several weeks before it was "telegraphed" to any other dramatic paper.

Ward and Vokes gave a professional matinee of A Run on the Bank at the Grand Opera House, 18. All the companies in Boston were represented by large delegations. The Shriners of Aleppo Temple attended a later performance in a body.

Little Katie M. Birch, the seven-year old daughter of Madge Birch, met with a fatal accident at the United States Hotel on Friday, falling from the window of her mother's apartment on the third floor to the sidewalk beneath, sustaining a compound fracture of the bones of the right leg and serious internal and external body injuries. She died at the Emergency Hospital. When Mrs. Birch returned from the Tremont, where she is playing, her daughter was asleep in a crib. Opening the windows for fresh air, she kissed the child and left the room for a moment. Returning the crib was empty and the child was screaming on the street below. How she fell is a mystery.

That obnoxious Sunday concert bill got into a tight box in the Legislature last week. The House recently passed the bill to be engrossed, with certain amendments, and the bill was then sent to the Senate for action on these amendments. The Senate not only concurred in the amendments, but went back to the original bill, which was not properly before it, and added an amendment to that, providing that persons who conscientiously observe Saturday shall be exempt from certain sections of the bill. Then some one raised the point of order that the amendments were out of order, the Senate having exceeded its authority. The Speaker ruled that the point was well taken, and it became apparent to the friends of the measure that it was in danger of falling to the ground between the two branches. Mr. Lowell, of Boston, then moved that the bill be recommitted, under a suspension of the rules, and this motion, after some debate, was finally carried. The committee can now insert the Senate amendments, and the bill will be passed.

The Ibsen matinees, under the direction of Mrs. Erving Winslow, have met with the warmest approbation on the part of society and considerate treatment from the critics. The Pillars of Society, and The Lady from the Sea have been given by casts composed of professionals and amateurs. The leading amateurs have been George F. Nash, Frederick Guest, and Grant Stewart, and a number of Mrs. Winslow's pupils have been credited with very successful debuts. Little Eyolf will be produced to-morrow afternoon to close the season.

Two Boston men, who prefer that their names should not appear at present, have collaborated on Queen Lil, a comic opera which is likely to be produced at the Castle Square this Summer. The book has been read by several managers who agree that it possesses merit, and it is now in the hands of Manager Rose, of the Castle Square. The libretto deals with the recent trouble in Hawaii, and the incidents, while, of course, of a humorous character, deal faithfully with the leading happenings of Minister Dole's experience there.

The town of East Rindge, N. H., has been turned from the Republican ranks to that of Democratic, and President Cleveland rewards the Chairman of the Board of Selectmen of this small New Hampshire town by sending him as Minister to Hawaii.

The first act of the opera takes place in East Rindge, N. H., when the villagers have a real country jollification over the high honors given their man. It was the first visit of the East Rindge politician to Hawaii, and, in fact, he knew but little of the place.

One amusing situation is made out of the arrival of Minister Dole, who is landed from a dory, and is met at the wharf by Queen Lilliokalani's body guard (three Irishmen), who have never seen any other countries save Ireland and Hawaii. These men, who were not aware of the distinguished character of the gentleman they were receiving, insisted on overhauling his baggage in an unceremonious manner. Then they put the Minister through a "course of sprouts," as a civil service examination, in the course of which they call for a map of the world, for the purpose of ascertaining where New Hampshire is, the former home of Minister Dole. The map is produced, and it proves to be a map of Ireland, and of course, New Hampshire does not appear.

The love interest is cleverly worked out between the daughter of Minister Dole and the skipper of a Gloucester schooner. The captain and his crew land to get a supply of water, and as they come into the city they are singing a serenade to Miss Dole that the skipper used to sing when they were children in New Hampshire. In this way they again meet, and eventually the Minister's daughter is carried off as the bride of the Gloucester skipper.

In the Legislature to-day an attempt was made to introduce a bill providing that whoever is present at a game, sport, play, theatrical performance or other public diversion on the Lord's day shall be fined not exceeding $100, and whoever promotes or maintains such a thing shall be punished by a fine not exceeding $500.

As a result of the success of the Ibsen plays here a plan is under consideration to bring out plays in subscription performances next season, not limiting them to one author, and making a sort of Theatre Libre.

The Stinson funeral to-day was attended by Frederic Stinson, Jr., Mr. and Mrs. Richard Power, Jr., Mabel Power, Agnes Power, T. C. Edwads, and J. B. Falk, of New York; J. M. McIntyre, Isaac B. Rich, William Harris, Charles J. Rich, John J. McNally, Kittie Wilson, Mrs. Dodson Mitchell, and Mr. Kirkland, of the Marlowe company; J. M. Bradley, J. M. Francoeur, G. A. O. Ernst, and Daniel Finn, treasurer of the Marlowe company. Flowers were sent by Julia Marlowe, Robert Taber and members of the Marlowe company, C. J. Rich, and many other theatrical people. The service was very simple. Burial was beside the graves of Stinson's first wife and his mother.

JAY BENTON.

PHILADELPHIA.

A Prosperous Easter Week—What Current Attractions Offer—Professional Chat.

[*Special to The Mirror.*]

PHILADELPHIA, April 22.

Roland Reed played to the heaviest business of the Park Theatre this season. The advance sale from Tuesday covered the rest of the week, and after Wednesday night scores were turned from the doors. The Politician was the play. The company is the best Mr. Reed has ever had. The Twentieth Century Girl began the last week of the season at the Park to-night, with an advance sale indicating another prosperous week, and a house uncomfortably large as an opening.

The Gaiety Girls' success at the Chestnut Street Opera House warrants a third week, which commences this evening. The attendance has been large at all evening performances, while the matinees have shown satisfactory results.

Rice's 1492 began its run to-night at the Chestnut Street Theatre. It was always a favorite here, and will doubtless do even a larger business than during its former season at the Walnut. The company is rich in merit, full in numbers, exceptional in strength. The scenery, of course, is featured and deservedly.

Rory of the Hill, with James Connor Roach, proved a great winner at the Walnut. The cast was equal to all requirements. Who is Jones? brings Willie Collier to answer the inquiring title of his new play.

Tony Pastor grows younger as he grows older; at least this can be truthfully said of his selection of artists for his companies. He has never had a better company than that which played the Auditorium the past week. The attendance was very large. Reeves and Palmer's Cosmopolitan company, with Mlle. Troja, a chanteuse comique, follow. This is the first time this combination has appeared in this city.

Kathryn Kidder as Madame Sans Gêne began a return engagement to-night at the Broad. The public, who have seen both the French and American interpretations of Sardou's wonderful work give the palm to the latter; so that Miss Kidder and her fine company will be sure to have a big week, repeating her triumph of two months ago.

The Paint and Powder Club, a famous local organization of Baltimore, gave the comic opera, Joan of Arc, at the Broad, Friday afternoon to a congested attendance.

Out in the Streets, N. S. Wood's interesting drama, did a strong business at the National. Amy Lee, in Pawn Ticket 210, follows with the largest advance sale of the season. Miss Lee is a favorite in this city, having been a member of the stock company of one of the theatres for a season.

J. E. Toole, in Rip Van Winkle, had a fair week at the Standard. The company is fair, with an excellent leading lady, Alida Cortelyou. A Bunch of Keys is the attraction this week.

Julia Stewart, in Camille, with George Learock as leading support, gave the patrons of the Grand Opera House an opportunity to witness a fine piece of work. It was Miss Stewart's first attempt in the role, and she acquitted herself with credit. Manager Tissot, of the Grand, has been ill for the past two weeks, and unable to attend to business.

The Span af Life had a winning engagement at the People's, the houses as a rule being very large at evening performances. The company is one of high ability. E. P. Tilton and his wife, one of the best of soubrettes, left the company at the end of the season, which closed Saturday night. They declined to sign for next season, having other work in prospect. The Dazzler, for the first time at this house, opened prosperously this evening.

The Jay Circus made a little money at the Kensington, and so did Hearts of Oak at Forepaugh's, and Julius Cæsar at the Girard.

Manager Jermon began the fifth week of The Golden Crook, which has proven the best magnet he has ever had in the history of the house. It appears to be a fixture, and a good one.

Sully and Janson's Minstrels, at Carncross' are making money.

Manager Zimmerman, of the Chestnut Street Opera House, with his entire family, will sail for Europe early in June, visiting Norway, Sweden, and the Land of the Midnight Sun, returning late in August.

Manager Nixon with his family will visit the Pacific Coast the coming Summer.

A vaudeville singer named Charles Boyd robbed a wealthy lady guest at Campiglia's Hotel on Tuesday of twenty dollars in money and diamonds to the amount of four hundred dollars. Officers are on his track.

Buffalo Bill and his company, through the courtesy of Manager Simpson, visited The Span of Life at the People's Thursday night.

N. S. Wood closed his season Saturday night.

F. G. Whiteside of the National Theatre box-office will hold a similar position for the Summer at the Philadelphia Baseball Park.

Russ Whytal and Marie Knowles, both of whom held the leading positions in one of the theatres here, left the city on Wednesday last. Mr. Wyhtal went to New York City and Miss Knowles to her home in Geneva in the same State. They are to be married in Geneva on Thursday, April 25, and will appear at the Fifth Avenue Theatre in June with For Fair Virginia, the new title given to Russ Whytal's Virginia, a play which met with success here.

Harry F. Jones, press agent of the National, has been tendered a benefit by Manager Kelly, May 2.

The Standard Theatre is booked solid to the middle of June, the season as usual terminating with a fortnight of Hebrew Opera, which attracts patrons from the entire city.

Madame Chalia, an artiste prominent in society circles, will appear on Thursday afternoon April 25, at the Broad, in the second act of Traviata and the third and fifth acts of Faust. Prominent in support are Signor del Popa, Perry Averill, Viviani, and Gertrude Synneberg.

Alfred Hoegerle, treasurer of the Park, left on Saturday night to take the management of a Summer grand opera company playing Washington and Baltimore.

Rory of the Hill closed season at the Walnut Saturday night.

Elaborate preparations have been made by the Edwin Forrest Home to appropriately celebrate the 300th anniversary of the birth of Shakespeare to-morrow. The programme is replete with good things, and an army of people from this city will be present, for whom accommodations have been made on the lawn of the Home, a large tent having been erected.

In a lecture on "The Public and the Stage" before the Contemporary Club on Wednesday night, Talcott Williams said "American plays are better than their audiences." He also truthfully declared that "the traveling of American actors from pillar to post is a detriment to their art."

Pollie Holmes, the Irish Duchess, was a leading feature of Tony Pastor's combination at the Auditorium, receiving six and seven encores. She made an impression by her singing that will be of immense benefit to her in this city.

Florrie West leaves The Dazzler company after the performance on Tuesday night at the People's. She takes steamer on Wednesday for a London engagement. Her place has been assigned to Mlle. Attille.

Manager Kelly, of the National Theatre, has bought Forepaugh's Theatre. The lease of Manager Forepaugh will not be affected.

John D. Calder, son of William Calder, of The Span of Life company, has just been appointed private secretary to Nate Salsbury, of the Buffalo Bill company.

Buffalo Bill commences a two weeks' engagement at one of the city parks to-day.

EDWIN RUSHTON.

CLEVELAND.

Gismonda Deferred for a Night—Attractions at the Theatres—Notes of Amusements.

[*Special to The Mirror.*]

CLEVELAND, April 22.

Fanny Davenport's engagement does not commence until to-morrow night, the long jump from Washington making it necessary for more time to place the immense amount of scenery in order to give Gismonda the proper staging. The Euclid Avenue Opera House is therefore dark to-night, but the advance sale for to-morrow is very large, and at advanced prices, the engagement promises to be a successful one. Next week, Sowing the Wind.

The Wilbur Opera company opened its third week at the Lyceum Theatre to-night, giving a matinee every day, and playing to popular prices.

The Cleveland Theatre was well filled to-night, True Irish Hearts being the attraction for the week. It will be followed by Sadie Hasson.

Fields and Hanson's company opened a week's engagement at the Star Theatre this afternoon and night to crowded houses. Next week, Sam Jack's My Uncle company.

Maggie Bolton, a Cleveland favorite, joined the Wilburs to-night, and was accorded a hearty welcome.

"Morty" Gaul, the popular theatrical representative for the Lake Shore Railway, has been very successful in securing some of the largest companies for his road this season, recently bringing the Lillian Russell company from Detroit by special train, in competition with the boat. Mr. Gaul is an old theatrical agent, and is a great favorite with the profession. He is often interested in bringing attractions to this city, his latest venture being Hagenbeck's Trained Animals, to appear early in June at Saengerfest Hall.

Manager Goodhue is trying to secure Annie Myers for the American Comic Opera company, which will play at the Lyceum Theatre this Summer.

WILLIAM CRASTON.

WASHINGTON.

Ada Rehan, Stuart Robson, and Other Stars—Entertainments at the Capital.

[*Special to The Mirror.*]

WASHINGTON, April 22.

Ada Rehan opened her engagement at the New National Theatre to-night as Annis in Love on Crutches before a large audience. The Honeymoon, Heart of Ruby, Taming of the Shrew, Two Gentlemen of Verona and Nancy and Co. are underlined. The week promises well from the advance sale. Fanny Davenport's week, while fairly good, was not up to the high standard of business the magnificent production of Gismonda demanded. Increased prices no doubt was the cause. Mr. and Mrs. Kendal next.

Stuart Robson in Leap Year, drew a large and appreciative audience to Allen's Grand Opera House. The comedy will be given for four nights and a matinee, She Stoops to Conquer and The Henrietta filling out the week.

Madame Réjane closed her Washington engagement with Sapho at the Saturday matinee. The attendance during the stay was disappointing. Next week inaugurates the Summer comedy season of Frederick Bond and company under the management of Charles A. Shaw and Walton Bradford.

This week the Academy of Music is given over to local benefit performances, to-night's event being the Columbia Athletic Club entertainment. On Thursday evening, Hub Smith's new comic opera, Coronet and Coin, will have a hearing. Thatcher and Johnson's Twentieth Century Minstrels closed an excellent week, presenting an

entertainment fairly bristling with pleasing surprises. Carroll Johnson's return to black-face minstrelsy was welcomed, and The Irish Goose soon in black received many a hearty greeting. Hinrich's English Opera company commences next Monday for four weeks.

A. Y. Pearson's She, creditably done throughout, attracted a full house to Butler's Bijou Theatre. The Cross Roads of Life was fairly prosperous. Uncle Tom's Cabin follows.

Sam T. Jack's Extravaganza company commenced to a large audience at the Lyceum Theatre. Manchester's French Folly company was a paying attraction. Peter Maher's Athletic and Vaudeville company next. Manager Eugene Kernan, of this house, inaugurated during the past week a new system of illustrating baseball games in detail from the stage of the theatre, which has many admirers.

Annie Lewis left for New York Friday night, where she will decide between two advantageous offers for next season, one from Richard Mansfield to become a member of his Garrick Theatre company, and the other from Camille D'Arville to join her new comic opera company.

The advance advertising car of Barnum and Bailey's Show has reached here under charge of Henry Hodges. Clarence L. Dean fills the responsible position of press agent. The show will come May 17 and 18.

Frank Dumont, whose ability as a minstrel interlocutor and stage director is well and favorably known, has assumed the sole management of George Thatcher and Carroll Johnson's Minstrels. His duties in the future will keep him constantly in front.

Thomas A. Metz, orchestral leader of Thatcher and Johnson's Minstrels, was called to New York Friday on account of the death by suicide of his brother.

JOHN T. WARDE.

ST. LOUIS.

A Cool Resort Made of a Cave — The Week's Attractions at the Theatres—Notes.

[*Special to The Mirror.*]

ST. LOUIS, April 22.

Lillian Lewis began her engagement at the Hagan Theatre yesterday afternoon in her scenic production of Cleopatra. It has a good cast. Twelve living pictures were a feature of the performance. Two fine audiences witnessed it yesterday.

Marie Wainwright opened at the Olympic Theatre last night in Daughters of Eve. Her portrayal of the two sisters, whose characters were directly opposite, was an artistic piece of work. Her support was strong.

Kellar the magician, and his wife, in their marvelous acts, drew a good audience at the Grand Opera House last night, and will continue through the week.

A strong bill, with the Aerial Ballet as a feature of the vaudeville attractions, drew the customary big audiences at Pope's Theatre yesterday. The Danites was produced by the stock company with elaborate scenery and a strong cast.

An American Hero is the attraction at Havlin's this week.

Sam. T. Jack's My Uncle company is a strong card at the Standard Theatre this week.

Charles Grant, the young St. Louis actor, will present Richelieu at the Grand Opera House on April 29 and 30.

The first smoker of the Mystic Order of Funny Fellows took place at the Mercantile Club last Thursday night, and one of the features was a vaudeville entertainment furnished by Colonel J. D. Hopkins, of Pope's Theatre, who sent over his strong performers.

The Evans Brothers of Milwaukee have secured Evans Music Hall for a Summer season begining on May 7. Richard G. Evans will be manager and he promises a series of first-class entertainments. Many of the attractions have already been booked and they include some of the most famous vaudeville artists before the public.

Terrace Park has been secured by Mr. Baker, who will run a high-class vaudeville entertainment there during the Summer.

Manager Frank McNeary, of Uhrig's Cave, will open about June first with a strong company to produce opera. Another feature will be the old vaults under the Cave, which were originally for storing beer, but which have been turned into a subterranean Summer resort. Electric wires have been strung through the passages, cement floors have been laid, the walls whitened and furnishings have been put in that will make it a place the like of which no other city will be able to offer. The company will include Ada Palmer Walker, Toma Hanlon, Minnie Bridges, Lloyd Wilson, Gertrude Lodge and Jerry Sykes, with Alex. Spencer as musical director. The old stage will be rebuilt and new scenery will be put in.

Ringling's Circus will exhibit here for a week, commencing on May 6.

The Police Relief Association benefit will be held at the Exposition Music Hall next week. The Pirates of Penzance, by the Farnham Opera company, will be given.

To-night, Walter Damrosch's organization commences a week of Wagner opera at Exposition Music Hall. Tristan and Isolde is the opera to-night, and a large and fashionable audience is present. Seven productions in all will be given, constituting the strongest operas in the Wagnerian repertoire.

W. C. HOWLAND.

CINCINNATI.

De Wolf Hopper, James J. Corbett, A Baggage Check, and Other Attractions—Notes.

[*Special to The Mirror.*]

CINCINNATI, April 22.

The Grand had a large and enthusiastic audience to-night, De Wolf Hopper and his opera company in Dr. Syntax being the attraction. Following comes Shenandoah.

James J. Corbett opened at the Walnut last night to a house that was literally jammed in Gentlemen Jack. Fanny Davenport in Gismonda is underlined.

May Smith Robbins in Little Trixie is having good audiences at Havlin's.

A Baggage Check is at the Fountain this week. The company has been materially strengthened since its appearance at Heuck's a few weeks ago. Bob Fitzsimmons brings his vaudeville company here for the following attraction.

George Dixon and his Athletic and Specialty company are doing well at the People's. Next is Albini's Empire Entertainers.

Archie Boyd is presenting The Country Squire at Heuck's to satisfaction.

George Dixon is at the People's. Those who like the drama when coupled with pugilism are in their element just at this time.

Wilson Barrett was called and recalled and forced to make a speech nightly at the Walnut. His new drama, The Sign of the Cross, was a pronounced hit.

The baseball season opened last Thursday and 13,000 people saw the first game, which was won by the local team. De Wolf Hopper, who is a "fan" himself, has invited the two nines to be his guests at the Grand next Tuesday night. Dr. Syntax will be sufficiently revised to introduce some allusions proper to the occasion.

Havlin and Jones of Havlin's, will have their benefit April 28, instead of April 25, as announced last week. Manager Havlin has gone to Chicago, and Manager Rainsforth leaves for the East to-morrow.

Heuck's closes its season at the end of the week after a very prosperous year. George Schoettle, the treasurer, who has handled the cash so efficiently, will be at the box-office at the Ball Park; and Tom Nelson, of the same house, will be associated with the Coney Island Company for his fifth consecutive season.

WILLIAM SAMPSON.

CELEBRATION AT THE FORREST HOME.

At the Edwin Forrest Home, Homesburg, Pa., to-day, will be celebrated the 300th anniversay of the birth of William Shakespeare. Annual celebrations of the birthday of the poet have long been notable and enjoyable features at the Home.

The will of Edwin Forrest provided for yearly entertainment commemorative of this anniversary, and every such occasion offers something of general interest as well as much of great interest to the theatrical profession.

The programme of this year's observance has been arranged by J. Fred. Zimmerman, of Philadelphia. Former celebrations had drawn such attention that last year it became necessary to erect on the lawn of the Home a large tent to accommodate the audience; and this year like provision has been made.

Leading New York managers, actors and actresses have cooperated with Mr. Zimmerman, and as a result an excellent programme has been devised for to-day's event. The tent, within which a commodious stage has been erected, will seat 600 or more, and if the weather be favorable there is no doubt that every seat will be occupied.

Simon Hassler's Chestnut Street Opera House orchestra will begin the entertainment with a Shakespearean musicale. Thomas Donaldson will follow with a brief address on Shakespeare. The programme includes singing by the Fidelio Ladies' Quartette; a song by Theresa Vaughn, with banjo accompaniment; "Tommy Atkins," from A Gaiety Girl, by L. H. Longley; impersonations by Walter Jones and Gilbert Gregory; Marie Shotwell and Augustus Cook in the Modus and Helen scene from The Hunchback; "Dr. Brierly and His Daughter," from A Gaiety Girl, by W. H. Rawlings and Ethel Sidney; a monologue by Katherine Forrest; a song by Nina Martino; a song by Will M. Armstrong; "The Household Brigade," by Messrs. Langley, Haslem, Fraser, and Hall; "The Man Who Rode to Connemaugh," by S. C. Du Bois; a song by Annie Hamil; a recitation by John Jack; and closing with music.

The applications for invitations have been more numerous this year than ever before. This year no one will be admitted to the grounds without a ticket. Special trains will be run between Homesburg and Philadelphia by the Pennsylvania Railroad.

A NEW PLAY BY AMATEURS.

The Amaranth Dramatic Society closed its season on last Wednesday evening at the Academy of Music in that city, presenting a new play by an author whose name was not given, which play is the property of Daniel Frohman of the Lyceum Theatre, New York.

The title of the play is When a Man's Married? It is partly funny, partly serious, and deals with life in society, the scenes being laid in New York and the Berkshire Hills. The plot deals with the estrangement of a wife from her husband on account of his supposed love for a bold, bad woman of the yellow-novel type. Of course, he proves his innocence with the assistance of one of the comedians, and all ends happily.

There were two or three funny scenes, the most amusing being in the second act, in which one of the male characters, Peter De Witt, puts on a bonnet, shawl and apron which have been used to dress a figure of "Aunt Sally," and stands still while some of the other characters throw the clubs at his head. This scene brought the best laugh of the night, with the possible exception of one in the last act, during which the villain kissed the leading lady's hand. While he was doing this a gallery god made a noise with his mouth like the popping of a champagne cork, when the bottle is being opened, at which the fashionable audience giggled like a lot of school-children.

The characters were all well sustained by the following favorites of the Amaranth Stock company: Gaspar Elliot, Alfred Young; Peter Dewitt, S. G. Acton, Jr.; Haliburton P. Browne, H. C. Edwards; Arthur Bryce, Frederick Bowne; Louis Langdon, Hugo Wintner; Frank West, A. P. Dunkly; Harry Park, Harry M. Stoops; A Gardener, F. S. Brady; A Footman, Walter Waters; Mrs. Harvey Clinton, Bertha M. Parce; Julia Dewitt, Grace A. Green; Gladys Clinton, Helene Wintner; Bell Clinton, Kate Diamond; Edith Langdon, Ada Woodruff, and Helen Park, Marie Lamb Macfarlane.

A BIG MUSIC HALL SCHEME.

By way of London comes the news that a project is on foot to equip Chicago with a thoroughly up-to-date variety theatre similar to those possessed by the other great cities of the world.

E. J. Conlon, the secretary of the London Empire, has, it is said, accepted a similar post in the proposed theatre. The share capital is fixed at £200,000 in £1 shares, and most of these will be floated on the English market.

The American promoters have undertaken to issue and provide for $800,000 five per cent. first mortgage bonds running for forty years and $300,000 six per cent. second mortgage bonds running for ten years. The money raised in America will, it is said, go towards the cost of site, construction and equipment. The site that has been secured has a front of eighty feet on Washington Street. The plans are said to have been approved already by the Chicago Building Department and a full license secured. The English directors, it is announced, are Lord Algernon Gordon Lennox, F. de C. Herbert, Sir John Lister Kaye, Sir Arthur Sullivan, and Charles Wyndham, while their American confreres are Messrs. J. T. Chumasers, F. C. Donald, and Frank H. Sellars, all of the Windy City.

MATTERS OF FACT.

John Peachey, who is still playing Columbus in 1492, will entertain offers for next season, and may be addressed at Low's Exchange, 949 Broadway.

Papinta is meeting with much success at the Casino. Her dances are new. W. J. Halpin, her manager, is receiving offers for her services from prominent attractions.

Criqtie Palmoni has entirely recovered from his late illness, and intends continuing his stage career as soon as opportunity offers.

The Atlantic Opera House at Atlantic, Ia., will be closed next season, as the owner of the house would rather close his theatre than pay the exorbitant license and taxes assessed upon his property. The house will be shut down May 1.

Ward and Vokes will close their season on April 24 in A Run on the Bank. Harry Clay Blaney, the clever young comedian of this company, will be disengaged, and invites offers for the rest of this and next season.

The United Street Railway Circuit held important meetings last Tuesday and Wednesday in Chicago, with W. H. Holmes as President, V. W. Floweree as Secretary and William S. Moore as General Eastern Representative. The cities comprised in the Circuit include Minneapolis, St. Paul, Duluth, Grand Rapids, Des Moines, Davenport, Rock Island, St. Louis and Kansas City. The members of the Circuit have selected their attractions for the Summer season, and Mr. Moore is now in New York making the contracts. Besides the New York Comic Opera company, there have been secured Innes' Band of New York, the Second Regiment Band of Chicago, and several European attractions that will arrive in this country about the middle of next month.

Jessie Bradbury has scored a big hit in the part of Gwendolyn in Prince Pro Tem. Her performance is one of the features of the attraction and her rich contralto voice and graceful dancing are encored nightly.

First-class attractions can secure open dates in June at Colonel Sinn's Park Theatre, Brooklyn. Light opera at Summer prices are preferred for the last two weeks of that month. A few desirable weeks are still open for next season to the best attractions only at the Messrs. Sinn's new theatre, The Montauk, which is rapidly nearing completion. The Montauk will be opened in September.

Helen Dauvray will sell the play, One of Our Girls, written for her by Bronson Howard. She may be addressed in care Lock Box 1479, General Post-Office, New York.

John W. Hornor, who has spent the greater part of this season in the West, will return to New York in time for the opening of the season.

People in every branch of the Wild West business are wanted by Elroy and Co., 1432 Broadway, for big wild west shows.

Harold Blake closed with the Lillian Russell company last Saturday night. He played Prince Paul in The Grand Duchess with success. Mr. Blake, who is a leading tenor, will accept engagement for the Summer next season.

Manager F. E. Shults has a few open dates in April and May at The Grande, Baraboo, Wis.

Gertrude Rutledge has received much flattering mention in connection with her work as Trilby and Chappie in 1492, No. 2 company.

"Royalty" care of this office will let a good play for a star actress on royalty.

Laura Burt, who is playing the leading role in Linsey Woolsey at McVicker's Theatre, Chicago, scored an instantaneous hit in the part. The Chicago press have been most pronounced in their praise of this clever ingenue's performance.

Dolly Nobles, one of the most gifted of leading ladies, who for a number of years created and played all the leading roles in her husband's plays, will accept engagement for next season from responsible attractions.

George Almonte, the popular Irish comedian, is disengaged.

Frank W. Lodge, well known throug his long connection at Point of Pines, Boston's amusement Summer resort, wishes to take the road next season and invites offers as treasurer.

William Humphrey has been engaged to play Romany in the production of Captain Paul.

Edward N. Hoyt has done some very clever work in the support of Robert Mantell the past season. His Ghost in Hamlet is generally commended.

The Citizen's Opera House, of Defiance, O., a comparatively new theatre, fitted with the latest improvements, and provided with fifteen dressing-rooms, is being booked for next season by Manager B. F. Enos, who will play but one attraction a week. Defiance is claimed to be one of the best show towns of its size.

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THE FOREIGN STAGE.

NOTES FROM ITALY.

Rome, April 10.

Giacinto Gallina is at our "national" theatre with a company of Venetian actors and actresses, who play in dialect only. People Sprung from Nothing was the first piece given. It is one of Gallina's best pieces. Numbers of characters are in it, and all are of importance. The scene, like most of Gallina's pieces, is laid in Venice, and is as usual true to life. Gallina has one quality almost unknown in Italy and in France. He is always most careful in his language, morals, and even religion, and the youngest girl but just out ot the convent can see his pieces without a blush being called to her cheek.

Serenesissima is the title of another of Gallina's most popular plays. Serenesissima is a name given to the oldest gondoliere in Venice, and here we have Venetian low life presented to us, and, if true, which no one doubts, these Gondolieri must be splendid fellows in every respect. It is a pity that they are not imitated more by the working classes of other Italian towns.

The Eyes of the Heart and Esmeralda are other gems by the same pen.

A CLEVER COMEDY.

A new comedy by a clever writer is entitled Unfaithful. Silvio and Clara are happily married. She is fond of her husband, but is a flirt. She frankly owns that she is a flirt—but only a flirt—and warns her husband that if he should ever be jealous she will choose a real lover out of the crowd of her admirers. The husband, therefore, swallows his jealousy so long as he can. One evening, however, when he sees his wife going to the theatre in a very décolleté dress, and in company with a young captain, he expostulates.

"Are you jealous, dear?" asks Clara. "Oh, dear no," answers poor Silvio, remembering the threat. But in reality he is furiously jealous, for Captain Jack is a dangerous rival, much feared by husbands in general. Clara, however, thinks no more of him than of any of her other admirers, and to prove that she does not think him dangerous, she accepts a tete-a-tete with him in his own apartment.

The second act is in Captain Jack's rooms. He is waiting for Clara, but instead of Clara Silvia comes in to smoke a cigar. Jack is on thorns, and does not know how to get rid of him. He does so at last, but only just in time. Clara comes in more coquettishly than ever. "Here I am!" she says. "Lock all the doors well—and seduce me if you can!" Presently, a servant comes to say that Mr. Silvio has returned, and is waiting for him down stairs.

Clara is horribly frightened, but Jack says he can let her out by another entrance, only he must first have a kiss. "Tell my husband, that I am here and wait for him!" says Clara to the servant. When Silvio returns Jack invents excuses. "Don't believe him!" says Clara. "Kill him if you will, but not here. Here, you must protect me. Your arm!" and out they go, and the second act ends.

The third act is devoted to the husband and wife. "Do you still think I was Jack's mistress?" she asks. "Yes!" says Silvio. "And you forgive me?" "I do." "Then in your eyes, I am only a cocotte whom you desire?" At last, Silvio believes in his wife's purity—and falls at her feet. "I'll keep my word!" she says. "You have been jealous, I will choose a lover. I choose you!"

MAX NORDAU'S PLAY.

In Max Nordau's piece The Right to Love (new to Italy), Bertha does not love her husband. She is a rebellious little creature, and has cynical ideas of her own respecting matrimony—and then takes a lover as she would take a book to read. She even proposes a divorce, in order to be able to marry her new caprice—but, as she stipulates that she shall have her two children with her, her lover objects. This strange specimen of womanhood goes boldly to her husband and confesses her love—if we may call it love—for another. She says she has a right to love whom she pleases, and declares, that, if she acknowledge her duty to her children, she does not feel bound by any marriage tie, which would mean slavery for her and nothing else. And now follows a funny scene. The lover is called in, and the husband asks him bluntly, if he loves his wife. The lover hesitates, and appeals to Bertha. Bertha is disgusted with him, and the husband sends away the lover at a quick pace.

Bertha falls on her knees, and asks pardon. "Never!" exclaims the husband. "For our children's sake, silence—nothing more. I am no longer your husband, nor you, my wife!" Bertha is obliged to accept, but she evidently does not like it. When the curtain falls the public is almost sure that Bertha will show her "right to love"—over some one else.

RUSSIAN CHORAL SOCIETY.

The Russian "National Choral Society" has been visiting us. Some of the really "national" songs pleased, but the rest were hailed as imitations of Italian popular songs, and left the audience as cold as the weather. "The Volga Boatman's Song" was a gem. I recommend it to all choral societies.

A NEW BALLET.

In Milan, a new ballet-pantomime has been given; it was a great success. It takes the name of a mountain, covered with everlasting snows. Both the music and dances of this ballet are exquisite.

Mascagni's Radcliff has proved to be the greatest triumph that he has yet achieved. The dream of his life is thus fulfilled.

Ismail Pasha, who died recently, paid Verdi 150,000 francs for Aida ($30,000). He also put all the riches of his museums at his service for the scenery. The temple, in the second act, was a perfect reconstruction of Ptah's Temple, as it existed during the era of the Pharaohs. Rarely has any opera been put on the stage like Aida was, by Ishmail Pasha's orders.

S. P. Q. R.

BERNHARDT'S NEW PLAY.

Paris, April 14.

Madame Sarah Bernhardt's latest impersonation at the Renaissance is quite a novel sensation. The famed actress, forsaking the melodramatic, has taken up the sentimental. La Princesse Lointaine is a play of troubadours and fair ladies, of queens beloved by poets, of sintiment, not of passion.

The princess, whom Madame Sarah Bernhardt impersonates, is a royal lady of incomparable and far-famed loveliness, who is betrothed to the Emperor of Byzantium, and who lives in an enchanted palace guarded by an invincible warrior, the knight of the green coat-of-arms, whom the jealous fiancé has placed by her to keep unremitting watch over her virtue.

Far-traveled pilgrims have brought wind of the Princess's peerless beauty to Joffroy Rudel, the "Orpheus of Aquitain," and the poet, inflamed with love, mans a fleet and sets out, though old and weary, in quest of his Dulcinea. Beset with hardships and prostrated by sickness, the poet lies ill unto death on his vessel, when at last his pilots sight the Princess's palace. His thoughtful companion, the troubadour, Bertrand d'Allamanon, volunteers to go himself and beseech the Princess to visit the dying man.

Overthrowing hosts of guards and smiting to the earth the knight with the green emblems himself, young Bertrand reaches the Princess, and she thinks this doughty poet is Joffroy Rudel, and loves him. When undeceived, she tries to keep him and make him forget his duty to his friend, but at that instant the guilty and almost yielding pair see the standard flying at the mast-head of Rudel's vessel on the sea beyond.

The princess repairs to solace the last moments of the dying poet, and her passion for Bertrand gives way to a deeper and purer love for Joffray, who expires in her arms. She vows to love no man in this world, the curtain falls, and the general impression in the audience is that poor Bertrand who has been completely left in the cold is by far the most to be pitied.

Of course, Sarah Bernhardt's acting of the principal part is well-nigh perfect. The other characters, however, might be rendered with more effect than M. Gentry as Bertrand, and M. de Max as Joffroy have succeeded in producing. The scenery is charming. By the way, I forgot to mention that the Princess Lointaine is by M. Rostrand, whose comedy, Les Romanesques was produced last year at the Théâtre Français with some success.

The newest novelty on the French stage is a medley "variety entertainment" in French and Chinese combined. A troupe of celestial performers having wandered over to the French capital, the manager of the Nouveau Théâtre has engaged their services, and a kind of comedy, hastily got up for the occasion, in which a sketchy scenario acted by Frenchmen and women and in French leads up to the Heathen Chinees, has just been brought out with some success. The piece—which goes by the appropriate name of "Le Dragon Vert"—is tame so long as the French actors are performing, but the Chinamen are highly entertaining. Their movements are comic, but extremely graceful and of course what they do has a charm of novelty here.

A NEW MELODRAMA.

The only really new play produced lately here has been Marie Souillon, a lengthy and incoherent melodrama, played at the Menus-Plaisirs.

Paul de Grancey, who has seduced a girl, Lina, by whom he has a child, Marie, has been prevented from marrying his mistress by his father. To revenge herself upon her seducer the girl, who becomes the wife of an American millionaire, abandons her child to the loving care of a company of acrobats, who ill-treat her in every possible way. The acrobats come to perform in the very town where Paul is living, and Paul's old servant, Françoise, finds out Marie Souillon, the abandoned child, but is stabbed by Lina's emissaries. The police are set afoot and discover Lina, but at the moment of being arrested she is about to stab her child, when one of the acrobats, who had taken Marie Souillon under his wing, fells her to the ground with one blow.

More interesting is the successful revival at the Français of M. Alexandre Dumas fils' L'Ami des Femmes, which was hissed off the stage as an immoral play when it was first produced in 1864.

The title-role of the play is M. de Lvons, a wearied man of the world, who finds a zest to his jaded palate in becoming the confidante of disappointed and charming young women, whose disjointed love affairs he mends with consummate skill. Of such is Jane de la Simerose, who has been married when quite a girl to an adoring but awkward husband, who instead of getting her to return his love, has only succeeded in filling her with disgust at his brutality.

She lends a willing ear to a M. de Montègre, in whom she fancies she has found her ideal lover—romantic, sentimental and platonic. L'Ami des Femmes soon opens her eyes to the fact that M. de Montègre's worship is not at all platonic, and quite as fleshly as her husband's. He soon convinces her that love between the souls alone only exists in the land of dreams. Jane wakes up to the real facts of life, and falls in love with her husband in earnest, who is nothing loth to be fallen in love with. The play is wonderfully clever, and the two principal characters are drawn with a masterly hand. They are likewise played in masterly fashion by Madame Bartet and M. Worms.

L. Jerrold.

THEATRICALS IN AUSTRALIA.

Sydney, N. S. W., March 18.

Brough and Boucicault's Comedy company, prior to Mr. and Mrs. Brough's leaving for England, produced with great success Grundy's Sowing the Wind and revivals of Aunt Jack, Niobe, The Second Mrs. Tanqueray and The Amazons. Mr. and Mrs. Brough will take a well-earned rest and will be absent for six or seven months.

THE MASQUERADERS IN SYDNEY.

Dion Boucicault has returned from his visit to England where he engaged the new artists now appearing in Jones' Masqueraders at Williamson and Musgrove's Lyceum Theatre. Geraldine Olliffe, an ex-member of Beerbohm Tree's No. 1 company, as Dulcie Larondie, has created a most favorable impression on both our critics and playgoers. Her husband, Mr. Compton, has also joined the Brough and Boucicault company and gives satisfaction as the Hon. Percy Blanchflower.

Mr. Ellwood, whom you will recollect as visiting the States with Mrs. Langtry on her second tour, and also with Janisch, the Australian star, gives a fine representation of David Remon, the star-gazer. Beryl Faber, who was Lady Clarice in the London production, plays with charming grace as Helen Larondie. Miss Talbot as Lady Grandover was afforded very little scope for acting, and before forming any opinion it will be necessary to see her in some other role.

Turning to the old members of the company, T. S. Titheradge has added yet another to his list of triumphs. As Sir Brice Skene he has never before achieved such a success in any other of his long repertoire. Undoubtedly he is the finest actor on the Australian stage. Dion Boucicault combines with his duties as stage-manager an excellent character sketch as Eddie Remon. The mounting throughout was superb. The Case of Rebellious Susan will be put on the Lyceum on Saturday night by the B. and B. company.

IRVING MAY TOUR AUSTRALIA.

During Mr. Boucicault's stay in London he approached Henry Irving as to an Australian tour and found the great actor not at all adverse to a short tour at the close of his American tour in '96. If this becomes *un fait accompli*, the repertoire will probably include Olivia, The Lyons Mail, Charles I., and The Bells, pieces well adapted to a short tour.

The Span of Life, excellently mounted by Bland Holt at the Theatre Royal, ran for the best part of two months, and now The Fatal Card is promising to run a good second in popular favor. Hilda Spong is proving a valuable addition to this company and for the present has given up the idea of visiting London.

GEORGE RIGNOLD ILL.

George Rignold has disbanded his stock company and closed his theatre until further notice. The favorite actor-manager has been a victim to influenza, and is now recuperating on the Blue Mountains. Black-Eyed Susan, followed by a burlesque on the drama by Bert Royle, formed a good double bill previous to closing Her Majesty's.

James McMahon, the theatrical entrepreneur, has just obtained his certificate in the Bankruptcy Court here. During the last few years he has been under an evil star, dropping in all about £200,000. In 1891 he lost £5,000 over J. L. Sullivan's Australian tour. He is now managing the American illusion, "The Haunted Swing," which has fairly "caught on."

Larry Dooley, who arrived by the last 'Frisco boat, opened his season on Saturday under Harry Rickard's management at the Tivoli Hall.

Charles Arnold is touring towards Queensland with a repertoire of Charley's Aunt, Hans the Boatman, and Captain Fritz. Alice Knight has left this company and will shortly open with George Rignold.

A syndicate has been formed to open a large theatre on music hall lines.

R. S. Smythe, who piloted Madame Sterling and Belle Cole through these colonies, has engaged Mr. Frederick Villiers, the war correspondent, to give a lecture tour on the China-Japan war.

The Royal Comic Opera company (Williamson and Musgrove's) are doing well in New Zealand. Several changes in the personnel of this company are likely to be made shortly.

George Edwardes' Gaiety Girl company, on their arrival by the next American mail, will open their Australian tour with a season at the Sydney Lyceum.

Mr. and Mrs. Dacre (Amy Roselle) will play a Sydney season at the bijou Criterion. Esther Sandraz will be trump card.

By cable we have advice of the approaching visit to Australia of John Ware.

Jennie Watt-Phillips, who has just completed her second long engagement with George Rignold, returns to England next month. Her last London appearance was in 1888, under Sir (then Mr.) Augustus Harris' management. Her most successful part in the colony has been Bess Marks in Lights o' London.

E. Newton Daly.

Melbourne, March 16.

Beauty and the Beast, the Christmas pantomime at the Princess Theatre, has been sent on to Sydney, and Cinderella, Williamson and Musgrove's Sydney pantomime, has been brought here, so that for the first time we have had two pantomimes at this house. Marie Luella, Lucy Fraser, Ida Osborne, and Messrs. Horace Wheatley, James Norrie, W. J. Winton, and Martyn Hagan are the principals in Cinderella, which is running to good business.

At the Bijou Theatre The Foundling has had a good run. Mr. and Mrs. Arthur Dacre, Murill Carr, and Mabel Hardy have arrived from London to join William Elton and Wilfred Shine at the Bijou. They open on 16 in A Wife's Ordeal.

The Oxford Theatre is still doing good business with a good variety show. Tom German, the Cogill Brothers' genial manager, keeps the programme up to date with new people.

The pantomime at the Theatre Royal closed on the 9th, and this house is now closed till Bland Holt opens in The Span of Life.

AN EARL ON THE STAGE.

The sensation of the last month has been the Earl of Yarmouth's entertainment for two nights at the Bijou Theatre in aid of the Distressed Actors' Fund. The noble Earl appeared himself in comedy and also danced the serpentine dance. A number of professionals and amateurs gave their services, and the result was a big success.

Harry Richards has opened the Opera House with a good variety show. George H. Wood, who hails from your country and was here before with Billy Emerson, is one of his stars. Tasma Sherwin, the Anderson Sisters, P. Josepha, Harry Richards, Jules Simonsen and the Bovis Brothers also help to fill a good bill.

Mr. Fillis, of Fillis's Circus, which was here for some time, has floated a company at Johannesburg, South Africa, called the Fillis Amphitheatre company, with a capital of £21,000.

Williamson and Musgrove's Princess Theatre has been completely redecorated, renovated and repaired at a cost of £3,000. No less than 170 decorators had possession of the building day and night for a week.

The following are the fixtures for the ensuing nine months at the Princess's as announced by Williamson and Musgrove: Brough and Boucicault company, June 1; the annual season of the Royal Comic Opera company commences August 24.

Arthur Greenaway and his wife (Ina Lawrence) shortly go to Bendigo, Ballarat and the other places with several American novelties procured by Greenaway during his recent visit to San Francisco.

Arthur E. Berre.

NOTICE.

Owing to similarity in names of Theatres in opposite cities, I beg to announce that

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THREE PROSPEROUS CITIES.

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DULUTH: THE LYCEUM.

Sincerely yours,
L. N. SCOTT, Manager,
St. Paul, Minn.

ECHOES FROM ABROAD.

Henry Lee is now performing at the Palace Theatre, London.

Robert Hichins, the author of "A Green Carnation," in collaboration with Victor Wedell, is writing a comedy for Messrs. Walker and Morell.

G. W. Godfrey's new play for the London Court Theatre will be called Vanity Fair.

Last Tuesday Comyns Carr reopened the Comedy Theatre with Delia Harding, known in America as A Woman's Silence.

E. S. Willard next season will be the lessee and manager of the London Garrick Theatre.

A. W. Pinero has gone to the South of France for a holiday. His book for the new Savoy opera will not be ready before the Fall.

The Don Quixote that Henry Irving will soon produce is a version in one act of a long play by the late W. G. Wills.

The Gay Golosh is the title of the adaptation of L'Ovele Celestin, now in rehearsal at the London Trafalgar.

Arthur Law has written a new farce called The Ladies' Idol for Weedon Grossmith.

Harry Nichols has gone to Ceylon in search of health.

LETTERS TO THE EDITOR.

FROM WITHOUT THE CIRCLE.

New York, April 20, 1895.

To the Editor of The Dramatic Mirror:

Sir.—"Wanted: A manager who thoroughly understands his business and can come well recommended as to honesty, to organize and conduct a first-class dramatic company. None but those who are prepared to furnish brains of their own need apply."

An advertisement worded like the above and appearing in The Dramatic Mirror might be considered an insult by some and provoke derisive laughter from others. Nevertheless, it is neither intended for an insult nor a joke, and as simple as the requirements of the advertiser might appear, it is a safe guess that not more than one so-called manager in twenty would fill the bill and would have a good job of his own and not be to-let.

Like many another in this glorious profession the writer has had more spare time than spare change during the season now passing and naturally his thoughts have turned to the question of why things are thus. True, times are hard, as they have been for several years. The profession is overcrowded as it has always been. So is every other line of human endeavor, from the men who dig in sewers to those who translate the dead languages. But why is the situation worse in the theatrical profession than in any other? There are many reasons why—more than the crowding in of amateur or the importation of Englishmen.

Brain piracy is one cause.

The dearth of original thought and the preponderance of original brass is another.

The almost total extinction of managerial honesty is a third.

More might be mentioned but the above will suffice for present needs.

To those within the circle the present conditions are all right. But it is easy to fall from grace and the petted idol of to-day may be a forgotten outcast to-morrow.

Reports to the contrary notwithstanding, we are a selfish profession. True, when we have plenty we are willing to contribute liberally when appealed to by some stranded actor in a far Western hamlet who craves the necessary funds to extricate himself from the position in which a dishonest and unfeeling manager has placed him.

But the fortunate ones do nothing to prevent the daily recurrence of such outrages; they are comfortably situated, for the present at least, and, anyway, they can flatter themselves with this thought that they are better actors than the fellows on the outside, and will probably always float smoothly along on the crest of the wave of popularity. They may have been hustling as hard as anybody last season, but all that is past. They are at last recognized at their true worth and will be happy and prosperous for ever more. They will not join in any concerted movement for improving the condition of the entire profession, for by raising the whole their own proud position would become less exalted; they might be obliged to share honors sooner or later with all sorts of undesirable people, who, under present conditions, will probably never be able to raise their heads above the quagmire of obscurity.

So much for the generous profession. The insiders won't do anything and the outsiders can't.

To return to the advertisement: The advantages of securing a manager with brains of his own would be many. In the first place, his business would be conducted on a business basis. He would not be in the seventh heaven of delight, and launch into all manner of wild extravagance at the sight of a good house; nor would he immediately ruin all chance of success by curtailing expenses and shirking obligations when he played to a bad one. He would be too far-sighted to resort to petty acts of dishonesty, knowing that ninety-nine per cent. of the permanently successful men are men who stand by their obligations, win or lose.

Added to this, he might occasionally have an original idea. He might produce a play that was not an imitation of a dozen which had preceded. He might also know an actor when he saw one, and not wait for other managers and the critics to tell him of it. The managers of to-day remind me of a small community I once knew of where one small coffee-mill was passed around from house to house, and ground the coffee for the whole neighborhood.

With the managers one set of brains seems to do the thinking for all of a certain class. As, for instance, one manager may produce a play with a bad woman, or a woman with a past for the heroine. Immediately the stage is inundated with a mess of rot in imitation of the original success. Unfortunately the imitation begins and ends with the immorality of the leading character.

Another manager produces a play with a fire scene in it. It makes a hit. In an incredibly short space of time the dead walls are covered with pictured conflagrations, fire engines, plunging steeds, and patrol wagons.

Still another manager has the boldness to produce a racing play with real horses. Immediately the stage of every melodramatic theatre becomes a race-course and the auditorium a grand-stand.

There is no use charging this plagiaristic spirit to the authors. They have to live, and in order to get their work produced they must write what the manager wants. Therefore two-thirds of the playwrights write for the managers and not for the public. Some one produces a railway play, and it goes. "Ah! that's what the public wants!" and off rushes Mr. Manager with his second-hand idea to the stage-carpenter and the scene-painter.

After he gets them well under way he turns his attention to the playwright, and engages him to string a few lines together so that they'll fit a real railroad train, a scene on the Mississippi River, and a song-and-dance soubrette.

When it comes to engaging the company, if he wants to do the thing in real, first-class style he displays the same originality in his selection of actors that he did in selecting the play. He has no more confidence in his own judgment in this instance than he has had before.

You would say that with hundreds of experienced actors idle the engaging of a company ought to be quite an easy matter. Not at all! How can he tell all by himself, with no one to pattern after, who is good and who is not? No, the only thing for him to do is, go around among the chosen few who are now playing and get them away from their managers or get an actor who is under contract and walking around drawing salary because for the time being his manager cannot make use of his services. Of course there are plenty of good people idle, but our second-hand manager can't pick them out, so they remain idle while he fights for the services of one on whom his patron saint has passed judgment.

The talk about public taste demanding this and public taste demanding that is the merest nonsense. The public has always demanded good plays, well played. When it fails to get them it stays away from the theatre and the manager reduces salaries or stops playing them altogether. This seems to be the only remedy which suggests itself to him in his hour of trouble.

There are other cravings which the public is supposed to have which as a matter of fact do not exist. The public does not care who writes for its entertainment. If Sardou writes a bad play it fails to draw after the first night the same as it would fail if anyone else wrote it.

The same thing applies to actors. Outside of the prominent stars the public knows or cares but little about actors personally. If a character is well portrayed it lives in the memory. Every detail about it is remembered, but the name of the actor who played it. I'll venture to say that outside of the two or three old-established stock theatres one might make a canvass at the doors of all the playhouses in town and not one in ten in the audiences could give the names of two of the actors whose performances they had just been watching. They can describe the play and name the characters, but the actors who played them, never!

It is a lamentable state of affairs in a profession whose numbers reach up in the thousands when nearly all of the strictly first-class managers can be counted on the fingers of one hand, and all the actors who can be trusted with good parts in an original production are engaged to two or three of them and have to be shifted about and farmed out whenever a new play is thought of.

Every now and then a howl goes up that there are no leading men in America. Are leading men born, and is there only only one small corner of the world where they can be successfully reared? Why not give an intelligent man who has shown himself capable in other lines a leading part to play and see if a leading man can't be made of him?

Hence, I claim that if good plays are produced, whether comedy or tragedy, melodrama or society play, they will succeed; that the public wants variety and not a steady run of one thing; that it wants competence, but cares nothing for names; that there are just as good actors outside the circle as there are in it; that because an actor has been on the stage for more than three seasons without making a New York reputation it is no sign that he is wanting in ability.

An experienced actor of my acquaintance, capable of playing leading business in any company informed me recently that he had been offered small parts in three productions the present season, but he could not get any of the good parts because actors of metropolitan reputation must be had to fill them. How the actor can get the metropolitan reputation with never a chance to play a good part in the metropolis is a question that none of them seem able to answer.

The present discouraging state of business could be improved if managers would do their own thinking and exercise the same amount of business ability that is necessary to succeed in any other business.

The condition of the actor could be raised to a respectable standing with the other professions if the actors themselves would stand together and work to that end.

Does anyone suppose that they will ever do it?

Yours very truly,

R. C.

A PLAYWRIGHT'S PERTINENT SUGGESTIONS.

Chicago, April 19, 1895.

To the Editor of The Dramatic Mirror:

Sir.—In common with every man in this country who owns stage-rights I have followed with deep interest the altogether praiseworthy course of The Mirror in reference to play pirates. It is in sharp and agreeable contrast with the tacit encouragement given these rascals by another newspaper which even insists upon editing advertisements directed against pirates so that their feelings may not be wounded—and, incidentally, that their financial support of the paper may not be discontinued.

Particularly was I interested in the despairing article of Mr. Gardenhire, and Judge Dittenhoefer's reply thereto. Having expended a good deal of money in protecting my own plays and having, from necessity, made a pretty careful study of our law as it affects stage literature, I have come to the conclusion that we have plenty of law for the protection of stage-right and an adequate remedy for the wrong that has hitherto baffled us—play piracy.

When pirates are attaced their first line of defense is invariably a terrific onslaught upon the validity of the copyright, which generally takes the form of questioning the identity of the manuscript offered in evidence with the work for which copyright was granted. Then the right of the author to copyright protection comes up; but I have never yet read a case in which the existence of stage right, *per se*, was disputed. The favorite plan is an attempt to prove common property by pointing out resemblances to other plays, novels, etc. But all this is now brushed away by recent decisions which are, broadly stated, to the effect that the compiler, the abridger, the translator or the adapter of common property has an exclusive right to the fruits of his literary labor.

But rigid proof of identity is demanded, and in the case of an unpublished manuscript this is a matter of no mean ability when the copyright depends upon the mere deposit of a printed title-page. If typewritten copies of the manuscript have been deposited as "printing," under Librarian Spofford's ruling, the post-office decision that typewriting is *not* printing, which, on the grounds of public policy, and to prevent first-class matter being sent through the mails as second-class, has been sustained by the courts, proves a lion in the way. Moreover, the chances are that no such copies will be found on file even though they have been sent. This happened to me on one occasion, and I only saved my right by proving that the copies had been properly addressed and deposited in the mails.

The remedy for this difficulty is obvious. *Print your play.* A drama is actually safer from piracy since the amendment of 1891, if published than if unpublished. In case of piracy it is a very simple matter to prove the fact by a printed book which is open to the world to read but not to play, and the local manager who wishes to do the right thing is easily put upon his guard by supplying him with a copy of the work. As a matter of fact, English, German and French dramatists find it profitable to print their plays and also that publication is a distinct protection against piratical performances. Another thing—the occupation of the publisher of garbled and pirated manuscript would be gone.

As to Judge Dittenhoefer's "chief difficulty," if that scholarly lawyer will allow a layman to suggest, it is no real difficulty at all. The maxim that for every wrong the law supplies a remedy is, in my humble judgment, once more sustained. It is perfectly true that the pirate

can jump from jurisdiction to jurisdiction and so evade punishment for contempt, and it is equally true that he is generally irresponsible. But the local manager who shares with him the receipts of a piratical production is his special partner, in law, and equally guilty. If he plays him on a certainty he becomes himself the pirate-in-chief. This is already the settled law. If he rents to him colorably to escape the consequences of piracy, the fraud may generally be proved. If he rents bona-fide there exists a line of precedents in English cases in which the lessor is responsible for the piracy placed upon his stage by the lessee. The local manager cannot flit from place to place and he is generally responsible. Strike at him jointly with the irresponsible traveling pirate. If anything he is the more guilty of the two.

But the greatest remedy of all is the county jail, and the Society of American Dramatists, in their late appeal to Congress, appreciated the remedy proposed but not the fact that it is now, and ever since the recognition of stage-right has been, within their reach.

Jail the pirates? How?

Not by contempt proceedings, difficult to legally prove and which necessitate the act complained of being committed and the contumacious person being taken red-handed within the jurisdiction in which the restraining order was issued. Oh, dear, no! Hitherto it has been usual that a temporary order to restrain a piracy has been obtained, the matter has been allowed to drop. Sometimes, even, a master's report has been secured recommending a permanent injunction. But these cases have almost invariably occurred over important productions and between wealthy managers. They have been seldom, almost never, forced to final hearing and decree carrying costs and damages.

Right here lies the true remedy, unless I am grossly deceived.

Join the local manager with the irresponsible pirate. Press the case to a finish and get judgment for at least the statutory damages—$100 for the first and $50 for each subsequent performance. In fact, join all the local managers in the judicial district who have permitted the piracy, and thus become coparceners with the pirate, as co-defendants. Force the case through to a finish, obtain judgment and let execution issue. By this time, of course, the pirate will be afar off, but he is not the only man we are after. The execution is most probably returned unsatisfied as to all the defendants, and then the high card is played. Application is made for the *capias ad satisfaciendum*, the writ is aliased as to the pirate, no matter into which judicial district he may have fled; and he is brought back by a United States marshal to the scene of his misdeed to answer for them together with his copartners.

Now is the time for the plaintiff to pray that none of the defendants will confess to having either money or property and that his judgment will not be satisfied; because that is the signal for the doors of the county jail to fly open for the reception of the pirate king and his assistants. They remain in jail until they pay up or appeal the case upon which they must give bonds in double the amount involved, including payment of the costs already incurred.

One vigorous prosecution on these lines will forever kill piracy in this country. The local manager is generally a man of some standing and means, or has some financial backing. The moment he finds that by permitting a piracy his entire profits of a season may be swept away, to say nothing of the loss of time and unpleasant notoriety involved, he will promptly find the means to know who are pirates and who are not, which plays are private property, and which are common—points upon which he pleads the baby act of innocent ignorance at the present time.

Owing to the fact that I have never been invited to join the Society of American Dramatists I am not a member of that much needed organization, but I dedicate the above suggestions to my brethren of the craft, and will gladly join with them in paying a pro rata of the expense in instituting and fighting to a finish any case which will involve a pirate and from two to twenty local managers. If Judge Dittenhoefer or any other lawyer engaged in a piracy fight desires precedents for this use of the capias I can supply two very recent decisions "on all fours" with the reasoning and procedure above suggested.

Very respectfully,
J. A. FRASER, JR.

HONORS DIVIDED.

NEW YORK, April 13, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Having revisited the United States after an absence of a dozen years, I find many changes, and not the least startling has been the discovery that I have been widely announced as the author of plays I have never seen, while from my own work my name is detached to be supplanted by that of an American.

I will only refer to the two most recent instances of the former injustice which have attracted attention. The statement made to the press that I concocted the piracy of A Run of Luck, which was produced at the Fourteenth Street Theatre, is wholly false and without a shadow of foundation, and to this effect I have signed an affidavit in the office of Messrs. Howe and Hummel. My name has also been paragraphed as the author of Married, Not Mated, and this is likewise untrue. This play was written by Frank Harvey, an English author, and I have given no authority for my name to be mentioned in connection with it. I understand that the title has been applied to one of the sins of my youth, my maiden effort, in fact—an amplification of an old play which I did to order some sixteen years ago, and whose resurrection appals me.

It is hard to find a notoriety of this sort growing up about one, while at the same time the honor appertaining to work of which one has some title to feel proud is appropriated by another man. In this latter category stands my five-act tragedy, Galba the Gladiator, which I adapted from the Italian for Frederick B. Warde, and sold to him through Messrs. Simmonds and Brown in the Fall of, I believe, 1886. This play was written exclusively by me in blank verse on the lines of Giacometti's Il Gladdiatore. I introduced several characters and entirely new scenes and wrote a new termination—the latter of some importance in a tragedy—and no name but mine has ever been on the bills or programmes as author of the piece. Nevertheless, a member of the American Dramatists Club, one Richard Augustus Purdy, "insists" (to use his own word) upon his name being substituted for mine in the list now in preparation by that society. This individual, while admitting the facts I have stated, claims to have "rewritten" my work, and when challenged to prove his assertion simply offered to divide his honors with me, holding out a threat on behalf of his club that if I do not submit to this indignity "the club will enter the play without either name."

I am returning to England, and cannot control abuses that may take place in my absence, but I hope you will allow me to record my protest against such cowardly and dishonest practises as those I have instanced, and to beg piratical dramatists to put a fictitious name to work they dare not father; also, to suggest to tyros and tinkers of the order of Richard Augustus Purdy, that success is better obtained by the merits of one's own work than by borrowing the plumes of others.

Yours faithfully,
LEONARD OUTRAM.

P. S.—Since writing the above I have received the enclosed from Charles Barnard, the secretary of the American Dramatists Club, from which it may be gathered that the register about to be published is somephat unreliable, being by his own admission derived from the free and easy pretensions of the club's members instead of from the public records of playbills, newspaper notices, deeds of sale, and the books of the Librarian of Congress and similar bona-fide sources:

(*Copy of Mr. Barnard's letter to me.*)

THE AMERICAN DRAMATISTS CLUB,
47 WEST 28TH STREET,
NEW YORK, April 12, 1895.

Leonard S Outram, Esq.:

DEAR SIR.—It was not possible to arrange a meeting with Mr Purdy as you desired. It is now too late to make any changes in our list as it is in press. Credit is given to you both equally. We cannot decide between the claims of authors and in such cases—and we have had several—we give both sides. Only the Court could settle the matter, and we are only an association that is reporting facts as claimed and without opinions of our own. This, I think you will see, is the only position we can take in such matters. The book will be published in about two weeks.

Yours respectfully,
CHARLES BARNARD.

(*Copy of my reply to above.*)

223 WEST 38TH STREET,
NEW YORK, April 12, 1895.

Charles Barnard, Esq.:

DEAR SIR.—Your favor of this date amazes me. I called at the club yesterday as appointed to show you my original script of Galba the Gladiator, concerning which there was no dispute that I had written the play and sold it to F. B Warde; and yet upon the bare, unsupported assertion of this young man, Purdy (who, so far as I can learn, is utterly unknown as a playwright, i. e., an *acted* one), that he "re-wrote" my work, you enter his name with mine as co-authors in a printed list pretending to be authoritative. Your action is clearly determined by the fact that Mr. Purdy is a subscriber to your club—a society which, to judge by this example, would seem to be an association of literary freebooters. My claim was admitted even by Mr. Purdy, and fully proved to you. His claim is prima facie unwarranted. I shall make this outrage public and hold you responsible for a second mark in defiance of the facts.

Yours obediently,
LEONARD OUTRAM.

I shall be on my way to England when these gentlemen reply to my exposure of this affair, and, lest advantage be taken of my absence to make statements more imaginative than accurate, I name Frederick B. Warde, the star who accepted my play; John J. Collins, his manager at the time; John Malone, his leading man, who played in the original production; and Simmonds and Brown, who transacted the sale from me to Mr. Warde; all of whom can testify that I, and I alone, was acknowledged to be the author of Galba the Gladiator, Mr. Richard Augustus Purdy being at that time presumably at school.

L. O.

"PUNCH" WHEELER SPEAKS AGAIN.

KANSAS CITY, Mo., March 31, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Fearing that my enforced silence would lead many of my alleged friends (who are grieving because I am keeping sober so long) to think I am locked up in some place, I take pleasure in stating that business in the West is just as rotten as the East.

I would caution many of my financial friends against the advisability of organizing a troupe of sixty-three people on nine dollars, as I have done, unless they can handle them with diplomacy. I have five agents in advance, and all follow the one who borrows the lightest. That is an idea I am using by kind permission of Bob Grau. One agent wired me we would open in the last town to over $900. As the receipts nearly touched $36 I am at a loss to understand where he received his arithmetical education, and I allowed him a fair percentage off for cash.

One of the delights of travel is to have your own hotel car, and as we now have the caterer's figures, at jail rates of seventeen cents per man weekly by giving passes for meats and vegetables, you will have to kindly pardon me for not coinciding with your views relative to the free-pass nuisance. The band played in front of a farmhouse one day last week for a dozen eggs.

I think we will stay out another week. There is money in the scheme—that nine I spoke of. If this show ever begins to pay salaries I will quit and come on to New York and commence on Billy Van's work for next season, which I should be attending to now in place of playing theatres in such hot weather that every house looks like Bert Dasher's benefit.

I was so lonesome I hired sixty-three people; in fact, it gives me the horrors to travel with not enough people for a heart game.

This hotel car scheme has caused more landlords to beat their wives and kick generally than any illegitimate con game I ever managed. We even do not require any audiences from the way we keep moving along. I am going to invite all the kickers in the show up on the car-roof to-morrow for consultation, as we go under a low bridge near St. Joe, then we will run into Omaha and reorganize.

I hope you will not print this, for it keeps me broke all the time buying papers for my friends to read the funny things I write.

Fondly thine, "PUNCH" WHEELER,
Itinerant Impresario for Crawford's Circuit.

P. S.—My backer ($9.09) just wires me to stop shaving and hire five more musicians with the money. Al. Hatch here is on my bond for an alcohol rub.

A CARD FROM MR. ARONSON.

THE CASINO,
NEW YORK, April 18, 1895.

To the Editor of The Dramatic Mirror:

SIR.—If it is not encroaching too much upon your valued space may I ask to be permitted to use your columns to extend my thanks to a large number of prominent gentlemen who came forward to aid me in my resistance to a remarkable attempt made to ruin my reputation and my business? I ask this favor of you because I desire to have the public generally appreciate the action of these gentlemen and I feel that when citizens have sufficient public spirit to come forward in such an outrageous attempt at injustice as I have very nearly been made the victim of that it can only conduce to public good that their action and their personality should be made known.

Colonel James in asking a dismissal of the action brought against me and what are known as the Living Bronze statues suit struck the keynote of the entire affair by suggesting that an entertainment enjoyed by the many and which has been found harmless and only beautiful and entertaining by thousands of the intelligent public should not be interfered with at the request of a prurient few who would find evil in any stage exhibition and whose efforts at restriction are not governed by well-balanced notions on their decency or indecency, but whose influence is directed against the theatre *per se*.

Among the gentlemen who came forward to testify to the positive purity of these living bronze statues and to my action in the entire matter were William M. Chase, J. Wells Champney, Carroll Beckwith, and Scotson Clark—certainly the best-known and most highly-respected artists in this country. There were also Henry E. Hoyt and John H. Young, the two leading scenic painters. Howard Paul, Marcus Mayer, Max Freeman, Jacob Hess, Horace McVicker, Job E. Hedges, Edmund Gerson, Rudolph Rosinsky, and Baron Palm were all present at the Court of Special Sessions, neglecting their own important affairs in order to do an intelligent portion of the public service in a cause of legitimate art and legitimate theatrical representation.

Yours very truly,
RUDOLPH ARONSON.

THE ELKS.

Urbana Lodge has elected: L. J. Johnson, E. R.; Hal. Hunter, E. L. K.; T. W. Rawlings, E. L. K.; C. O. Taylor, E. L. K.; Henry MacCracken, Secretary; Pearl Todd, Treasurer; James Hearn, Tiler; Walter Small, Organist; W. B. Griswold, Esquire; F. E. Valentine, S. M. Mosgrove and A. E. McConkey, Trustees.

Beaumont, Tex., Lodge has elected: Charles R. Bone, E. R.; E. D. Simonton, E. L. K.; W. R. Caswell, E. L. K.; M. L. Broocks, E. L. K.; J. H. Phillips, Secretary; W. S. Davidson, Treasurer; H. C. Langham, Tiler; W. C. Averill, Trustee.

Newport, R. I., Lodge, in common with that city, mourns the death of Captain John Waters, Mayor of Newport and Past Exalted Ruler of the Lodge. The funeral services, held on April 17 under the direction of the Lodge, were the most impressive ever held in the city.

Grand Forks, N. D., Lodge, No. 255, has elected C. J. Fisk, E. R.; Stephen Collins, E. L. K.; F. A. Brown, Ex. R.; F. V. Kent, E. L. K.; W. W. Hall, secretary; F. W. Tuttle, treasurer; J. J. McCallun, L. G.; Alfred Cooley, tyler; F. L. Witt, esquire; M. J. Healy, chaplain; H. L. Holmes, C. H. Robinson, and M. H. McGowan, trustees.

Taunton Lodge, No. 150, held a social session in the evening of April 6. The lodge sent a beautiful floral offering to the funeral of Major Waters of Newport, R. I. It was a magnificent piece, standing seven feet high and consisting of a base upon which stood an upright anchor with a white dove resting on top. The Taunton Lodge attended the funeral.

Anderson, Ind., Lodge has elected: L. H. Gidge, E. P.; A. M. Wellington, E. L. K.; I. E. May, E. L. K.; N. J. Pilger, E. L. K.; J. H. Millspaugh, secretary; E. T. Buckley, treasurer.

Indianapolis Lodge, No. 13, has elected: Frank B. Burke, E. R.; C. N. Metcalf, E. L. K.; J. E. Bomharger, E. L. K.; Fred. W. Bailey, E. L. K.; H. S. Beissenherz, Secretary; Jacob Bos, treasurer; C. P. Balz, Tiler; William Kotterman, Frank M. Ryan, James M. Healey, Trustees. The increase of membership is phenomenal. A class of over 100 is already formed and will be initiated in May.

THE AMATEURS.

The New York Chapter of the Daughters of the American Revolution gave "Tableaux from Trilby" at the Lyceum Theatre last Tuesday, for the benefit of the Barnard College Chair Fund. Mrs. Wesley-Smith read the descriptions of the tableaux as presented. The parts were taken as follows: Trilby, Ada Fischer; Little Billee, Benjamin Francis Chandler; Svengali, Raphael Fowler; Taffy, Frank Judd, Jr.; The Laird, Orrin S. Parsons; Gecko, William H. McDaniels. Mary Grount and Mrs. John F. Douglas sang behind the "Trilby" songs.

Sadie Martinot and Max Figman will play a supplementary season, opening at the Park Theatre, Boston, beginning April 29, for two weeks or longer.

PHOTOGRAPHS FOR OUR READERS.

MODJESKA.

AS THE MIRROR'S supply of these photographs is limited, we would request that our readers will not delay in sending in their coupons. We cannot fill any further orders for Edwin Booth as the supply of his photographs has been entirely exhausted.

A coupon and the requisite postage stamps must accompany every order for a photograph. So far as is practical the preference expressed for a particular subject will be consulted. Persons sending additional coupons should specify the subjects they have received previously in order to prevent duplications.

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[APRIL 20, 1895.]

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Enclosed find coupons and stamps for six pictures. This is a very generous offer, and shows like many other points of THE MIRROR that it is *the* dramatic newspaper."—J. C. REA, Columbia, Tenn.

The photographs received surpassed my expectations."—B. W. STARKE, JR., Columbus, Ga.

"The pictures are really excellent, and I am much pleased with them. I sincerely trust that you will decide on adding to your list."—ANNA A. NATHANSON, New York.

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DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BLACK SHEEP: Chicago, Ill., April 15—indefinite.
A COLD MAN (H. S. Mitchell, mgr.): Chicago, Ill., April 21-27, Detroit, Mich., 28-May 4.
A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): San Francisco, Cal., April 15-27.
A BREEZY TIME (Fitz and Webster, mgrs.): Bucyrus, O., April 24, Wooster 25, Massillon 26, Niles 27.
ALEXANDER SALVINI (W. M. Wilkison, mgr.): New York city April 22-27, Brooklyn, E. D. 29-May 4, Boston, Mass., 6-18.
A TEXAS STEER: Detroit, Mich., April 22-27.
ALABAMA (Clement Bainbridge, prop.): Bozeman, Mont., April 23, Helena 24.
A COLD DAY: Mannington, W. Va., April 24, Fairmont 25, Grafton 26, Piedmont 27, Cumberland, Md., 29.
ARISTOCRACY: Albany, N. Y., April 24.
AUNT SALLY: Frederick, Md., April 23, Hanover, Pa., 24, Annapolis, Md. 25, Bridgetown, N. J., 26, Wilmington, Del., 27.
A GAIETY GIRL: Philadelphia, Pa., April 8-27, New York city 29-May 25.
AMAZONS: New York city April 22-27.
AUGUSTIN DALY'S STOCK: Boston, Mass., April 22-27.
A BAGGAGE CHECK (W. F. Crossley, mgr.): Cincinnati, O., April 21-27, Wheeling, W. Va., 29-May 1.
AN AMERICAN HERO: St. Louis, Mo., April 22-27.
A BOWERY GIRL (Harry Williams, mgr.): Milwaukee, Wis., April 21-27, St. Paul, Minn., 28-May 4, Minneapolis 5-11.
BOSTON PLAYERS: Saugerties, N. Y., April 22-27.
BLACK HILLS DRAMATIC: Crawford, Neb., April 25, Fort Robinson 26
BEN HUR (W. C. Clark, mgr.): Newark, O., April 24-26, Dayton 30-May 4, Danville, Ill., 8-10.
BUBB COMEDY (George H. Bubb, mgr.): Allentown, Pa., April 22-27, Carbondale 29-May 4, Williamsport 6-11.
BUNCH OF KEYS (Gus Bothner, mgr.): Philadelphia, Pa., April 22-27.
BARNES AND MARVIN'S PLAYERS: Duluth, Minn., April 8-27, West Superior, Wis., 29-May 4.
BALDWIN-ROGERS COMEDY: Troy, Ala., April 22-27.
CHARLES L. DAVIS (Alvin Joslin): Chicago, Ill., April 14-27.
CHARLEY'S AUNT (Charles Frohman, manager): Providence, R. I., April 22-27.
CHAUNCEY OLCOTT (Irish Artist; Augustus Pitou, mgr.): Chicago, Ill., April 21-May 4, Cincinnati, O., 6-11.
CLAIR PATRE: Hazelton, Pa., April 22-27.
COON HOLLOW (C. E. Callahan, mgr.): Newark, N. J., April 25-27.
CAPTAIN PAUL: New York city April 22-27.
CIRCUS GIRL: Harrisburg, Pa., April 22-27.
COUNTRY SQUIRE (Archie Boyd): Cincinnati, O., April 22-27.
CROSS ROADS OF LIFE: Norfolk, Va., April 23.
CORSE PAYTON (David J. Ramage, mgr.): McKeesport, Pa., April 22-27, Olean, N. Y., 29-May 4, Binghamton 6-11.
DOWN IN DIXIE (Davis and Keogh, mgrs.): Montreal, P. Q., April 22-27, Toronto, Ont., 29-May 4, Boston, Mass., 6-11.
DOBSON'S PLAYERS: Stroudsburg, Pa., April 22-25.
DERBY MASCOT: Baltimore, Md., April 22-27, New York city 29-May 4.
DENMAN THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-April 27.
DONNELLY AND GIRARD: Brooklyn, E. D., April 22-27.
EIGHT BELLS (John F. Byrne, prop.): Lansing, Mich., April 23, Saginaw 24, Bay City 25, Flint 26, Jackson 27, Detroit 29-May 4.
EMMA WARREN: McKinney, Tex., April 22-26.
EDWARD WARREN: Brunswick, Me., April 22-27.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3—indefinite.
RUFUS ELLSLER (Will C. Ellsler, mgr.): St. Joseph, Mo., April 23, Lincoln, Neb., 24, Omaha 25-27, Denver, Col., 29-May 4, Colorado Springs 6, Pueblo 7, Salida 8, Leadville 9, Aspen 10, Grand Junction 11
E. H. SOTHERN (Daniel Frohman, mgr.): Jersey City, N. J., April 22-27.
FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Detroit, Mich., April 21-27, Buffalo, N. Y., 29-May 3.
FAST MAIL (Northern, Martin Golden, mgr.): Corry, Pa., April 24, Ashtabula, O., 25, Lorraine 26, Sandusky 27, Detroit, Mich., 29-May 4.
FANNY DAVENPORT (Frank L. Perley, mgr.): Cleveland, O., April 22-27, Cincinnati 29-May 11.
FANNY RICE (G. W. Purdy, mgr.): Reading, Pa., April 25, West Chester 26, Trenton, N. J., 27, Allentown, Pa., 29, Easton 30, Shamokin May 1, Hazelton 2, Pittston 3.
FAUST (Griffith's: Ed. A. Church, mgr.): Spokane, Wash., April 25, 26, Sprague 27, Yakima 29, Ellensburg 30, Seattle May 1, 2.
FAUST (Morrison's Western; E. J. Ahram, mgr.): Minneapolis, Minn., April 22-27.
FRIENDS (Arthur C. Aiston, mgr.): Manchester, N. H., April 23, 24, Haverhill, Mass., 25, Lynn 26, 27.
GREEN GOODS MAN (W. E. Gorman, mgr.): Boston, Mass., April 22-27, Pittsburg, Pa., May 6-11.
GIFFEN-NEILL STOCK: St. Paul, Minn., April 22-27.
GALLEY SLAVE: Hoboken, N. J., April 22-24.
GREENHORNS: Hoboken, N. J., April 25-27.
HUNTLEY DRAMATIC: Fort Wayne, Ind., April 22-27.
HERNE'S SHORE ACRES (William B. Gross, mgr.): Milwaukee, Wis., April 22-27, Indianapolis, Ind., 29-May 1, Newark, N. J., 6-11.
HASCALL COMEDY: Hudson, Mich., April 22-27.
HOWARD STOCK: Oneonta, N. Y., April 22-27, Binghamton 29-May 4.
HOWARD WALL'S IDEALS: Waverly, N. Y., April 22-27, Penn Yan 29-May 4.
HARRIGAN STOCK (M. W. Hanley, mgr.): Boston, Mass., April 15-27.
IN OLD TENNESSEE (James E. Moore, mgr.): Leavenworth, Kans., April 22, Lawrence 23, Atchison 24, St. Joseph, Mo., May 5-8.
IDA VAN COURTLAND: Grand Rapids, Mich., April 15-27.
IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Holyoke, Mass., April 23, Worcester 24, 25, Chelsea 26, Waltham 27.
JOE OTT (A. H. Westfall, mgr.): Pittsburg, Pa., April 22-27, Philadelphia 29-May 4, Brooklyn, N. Y., 6-11.
JOHN PRINGLE: Alliance, Neb., April 24, 25, Broken Bow 26.
JOHN E. BRENNAN (Frank W. Lane, mgr.): Binghamton, N. Y., April 25-27.
JAMES J. CORBETT (W. A. Brady, mgr.): Cincinnati, O., April 22-27.
JAMES B. MACKIE (Grimes Cellar Door): New York city April 22-27.
JOSEPH HAWORTH: Albany, N. Y., April 22-24, Binghamton 25, 26, Reading, Pa., 27, Baltimore, Md., 29-May 4.
JOSEPH MURPHY (J. J. Showles, bus. mgr.): Harlem, N. Y., April 22-27, Brooklyn 29-May 4.
JOSEPH JEFFERSON: Baltimore, Md., April 22-27.
JOHN DREW (Charles Frohman, mgr.): Harlem, N. Y., April 22-27.
J. E. TOOLE (Louis Eagan, mgr.): Scranton, Pa., April 22-27.
J. H. WALLICK: New York city April 22-27, Newark, N. J., 29-May 1, Washington, D. C., 6-11.
KATE CLAXTON: Buffalo, N. Y., April 22-24.
KENNEDY'S PLAYERS (John K. Dickson, mgr.): Potsdam, N. Y., April 22-27.
LOST IN NEW YORK: Washington, D. C., April 22-27.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20-May 4.
LITTLE TRIXIE (Fred. Robbins, mgr.): Cincinnati, O., April 21-27.
LILLIAN LEWIS: St. Louis, Mo., April 22-27, Kansas City 29-May 4.
LEWIS MORRISON (E. J. Abram, mgr.): Pensacola, Fla., April 23, Selma, Ala., 24, Montgomery 25, Birmingham 26, Rome, Ga., 27, Atlanta 29-May 1, Savannah 2-4, Plainfield, N. J., 7, Yonkers, N. Y., 8, Peekskill 9, Newburg 10, Poughkeepsie 11.
LAMBERT AND WILLIAMS' PLAYERS: Winnebago City, Minn., April 22-27.
LOUIS JAMES (Wagenhals and Kemper, mgrs.): Butte, Mont., April 22-27, Duluth, Minn., 30-May 1, Chicago, Ill., 5-18.
MILTON NOBLES: Rochester, N. Y., April 22-24, Geneva 25-27.
MILK WHITE FLAG: Brooklyn, N. Y., April 22-27.
MEN AND WOMEN (Gustave Frohman, mgr.): Kansas City, Mo., April 21-27.
MAUDE HILLMAN (W. G. Snelling, mgr.): Titusville, Pa., April 22-27, Oil City 29-May 4, Hornellsville, N. Y., 6-11.
MARIE JANSEN: Des Moines, Ia., April 23, Davenport 24, Galesburg, Ill., 25, Peoria 26, Bloomington 27, La Crosse, Wis., 29, Jackson, Mich., 30, Grand Rapids, May 1, Detroit 2-4.
MME. RÉJANE (Henry E. Abbey, mgr.): New Orleans, La., April 22-27, St. Louis, Mo., May 2-4.
MARIE WAINWRIGHT (Julian Magnus; mgr.): St. Louis, Mo., April 22-27.
MORA-WILLIAMS: Butler, Pa., April 22-27, Jamestown, N. Y., 29-May 4.
MARKS' COMEDY: Galt., Ont., April 22-27, Brantford 29-May 4.
MR. AND MRS. HOUGHTON: Brighton, Ont., April 22-27, Peterboro 29-May 4, Port Hope 6-11.
MADGE TUCKER (Gaskell and Bell, mgrs.): Clinton, Ia., April 22-27.
MABEL PAIGE (M. A. Moseley, manager): Charleston, S. C., April 22-28.
MR. AND MRS. KENDAL (Daniel Frohman, mgr.): New York city April 15-27, Washington, D. C., 29-May 4, Chicago, Ill., 6-18.
MME. SANS GENE (Augustus Pitou, mgr.): Philadelphia, Pa., April 22-May 4, Brooklyn, E. D., 6-11.
MARIE BURROUGHS (D. A. Bonta, mgr.): Chicago, Ill., April 15-27.
MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Syracuse, N. Y., April 23, Canandaigua 24, Utica 25, Schenectady 26, Troy 27, Albany 29, 30, Amsterdam May 1, Lynn, Mass., 2, Fall River 3, Hartford, Conn., 4, Bridgeport 6, New Haven 7, Newport, R. I., 9, Middletown, Conn., 10, New Britain 11.
N. S. WOOD: Brooklyn, N. Y., April 22-27.
NAT GOODWIN (George J. Appleton, mgr.): Columbus, O., April 22-24, Indianapolis, Ind., 25-27, Chicago, Ill., 29-May 4, Milwaukee, Wis., 6-8, Madison 9.
NELLIE MCHENRY: Manistee, Mich., April 23, Muskegon 24, Grand Rapids 25, 26, Kalamazoo 27, Battle Creek 29, East Saginaw 30, Bay City May 1, Flint 2, Port Huron 3, Mt. Clemens 4, Detroit 6-8, Cleveland, O., 9-11.
NATIONAL DRAMATIC (Lee and Mainhall, mgrs.): Cohoes, N. Y., April 22-27, North Adams, Mass., 29-May 4.
OLE'S LUCK: Binghamton, N. Y., April 22-24, Owego 25, Cortland 26.
OLIVER BYRON (J. P. Johnson, mgr.): Brooklyn, E. D., April 22-27, Red Bank, N. J., 29, Asbury Park 30, Long Branch May 1.
PUDD'NHEAD WILSON: New York city April 15—indefinite.
PAWN TICKET 210 (J. M. Ward, mgr.): Philadelphia, Pa., April 22-27, Hoboken, N. J., 29-May 1, Albany N. Y., 3, 4, Buffalo 6-11.
POLICE INSPECTOR: Worcester, Mass., April 22-27.
ROBERT MANTELL (Augustus Pitou, mgr.): Boston, Mass., April 22-27.
ROLAND REED (E. B. Jack, mgr.): Lynn, Mass., April 23, Salem 24, Lowell 25, Manchester, N. H., 26, Haverhill, Mass., 27, Pittsfield 29, Marlboro 30, Milford May 1, Springfield 2, Hartford, Conn., 3, New Haven 4, Pittsfield, Mass., 6, Albany, N. Y., 7-9, Berwick, Pa., 10, Pottsville 11.
RICE AND SHERIDAN'S PLAYERS: Merrill, Wis., April 22-24, Oconto 30-May 1, Sturgeon Bay 2-4, Menominee, Mich., 6-8, Marinette 9-11.
RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Pittsburg, Pa., April 22-27, Brooklyn, N. Y., 29-May 4, Boston, Mass., 6-11.
RHÉA (Hortense Rhéa, mgr.): Fostoria, O., April 23, Bucyrus 24, Mansfield 25, Mt. Vernon 26, Coshocton 27, Massillon 29, Salem 30, Dunkirk, N. Y., May 1, Canandaigua 3, Syracuse 4.
RICHARD MANSFIELD (John P. Slocum, mgr.): New York city April 23—indefinite.
REDMOND DRAMATIC: Blair, Neb., April 22-27.
ROBERT DOWNING: Port Huron, Mich., April 23, Pontiac 24, Ann Arbor 25, Fostoria, O., 26, Newark 27.
SENTER PAYTON: Albany, Ore., April 22-27.
SADIE HASSON (E. E. Basye, mgr.): Dayton, O., April 22-24.
SHENANDOAH (Charles Frohman, mgr.): Chicago, Ill., April 22-27.
SAWTELLE DRAMATIC: Taunton, Mass., April 22-27, Waterbury, Conn., 29-May 4, Springfield, Mass., 6-11.
STUART ROBSON (W. R. Hayden, mgr): Washington, D. C., April 22-27.
SHE (A. V. Pearson, prop.): Washington, D. C., April 22-27.
SI PLUNKARD (J. C. Lewis): Lafayette, Ind., April 25, Delphi 26, Huntington 27, Urbana, O., 30, Columbus May 3, 4, Dayton 6-8.
SADIE RAYMOND: Winchester, Ill., April 22-27.
SIDE TRACKED (Jule Walters, mgr.): Chillicothe, Mo., April 22.
SHORE ACRES (Frank W. Conant, mgr.): Elkhart, Ind., April 23, Grand Rapids, Mich., 24, 25, Kalamazoo 26, Ann Arbor 27, Fort Wayne, Ind., 29, Lima, O., 30, Canton May 1, New Castle, Pa., 2, Meadville 3, Erie 4, Warren 6, Olean, N. Y., 7, Rochester 8, 9, Geneva 10, Auburn 11.
SIDE TRACKED (A. Q. Scammon, mgr.): Wilkesbarre, Pa., April 22-27.
SLAVES OF GOLD (William Fennessy, mgr.): Hoboken, N. J., April 22-24, Paterson 25-27, Yonkers, N. Y., 29.
THE DAZZLER (A co.; H. E. Reed, mgr.): Philadelphia, Pa., April 22-27.
THE DAZZLER (B co.; H. O. Emery, mgr.): Spencer, Mass., April 23, Southbridge 24, Leominster 25.
TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.
TRILBY (No. 2; W. A. Brady, mgr.): Portland, Me., April 23, Augusta 24, Bangor 25, 26, Lewiston 27, Dover, N. H., 29, Manchester 30, Lynn, Mass., May 1.
THE TORNADO (Northern; Lincoln J. Carter, mgr.): Philadelphia, Pa., April 29-May 4.
THE NEW BOY (No. 1; Charles Frohman, mgr.): Kansas City, Mo., April 22-27.
THE NEW BOY (Gustave Frohman, mgr.): Altoona, Pa., April 23, Williamsport 24, Pottsville 25, New Brunswick, N. J., 26.
THE GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): Crawfordsville, Ind., April 23, Muncie 24, Richmond 25, Lima, O., 26.
TRUE IRISH HEARTS: Wilkesbarre, Pa., April 22-24, Cleveland, O., 25-27.
TEMPERANCE TOWN: Boston, Mass., April 15-27.
THE HUSTLER (Davis and Keogh, mgrs.): Buffalo, N. Y., April 22-27.
THE FOUNDLING (Charles Frohman, mgr.): New York city Feb. 25—indefinite.
TWO JOHNS: Detroit, Mich., April 22-27.
THE HUMAN RACE (George Batt, prop.): Derby, Conn., April 23, Waterbury 24, Meriden 25, Willimantic 26, New Bedford, Mass., 27, Fall River 29, South Framingham 30, Waltham May 1, Keene, N. H., 2, Concord 3, Lawrence, Mass., 4.
THE GOLD CURE (Americus Quartette, mgrs.): St. Joseph, Mo., April 22-24, Atchison, Kans., 25, Topeka 26, 27, Kansas City, Mo., 29-May 4.
THOMAS E. SHEA: Pittston, Pa., April 22-27, Reading 29-May 4.
THOMAS KEENE (S. F. Kingston, mgr.): Ithaca, N. Y., April 23, Auburn 24, Penn Yan 25, Corning 26, Pittsburg, Pa., 29-May 4.
THE SMUGGLERS (Wolford and Holmes, mgrs.): Columbus, O., April 22-25, Alexandria, Ind., 27, Indianapolis 29-May 1, Dayton, O., 2-4.
THE COTTON KING (No. 1, W. A. Brady, mgr.): New Britain, Conn., April 23, Meriden 24, Greenfield, Mass., 25, Northampton 28, Holyoke 29, Westfield 30.
TOO MUCH JOHNSON (William Gillette): New York city Nov. 26—indefinite.
THE PAY TRAIN (Dittmar Bros., props.): Stamford, Conn., April 23, South Norwalk 24, Bridgeport 25-27.
UNCLE JOSH SPRUCEBY: Marquette, Mich., April 25, Iron Mountain 27.
ULLIE AKERSTROM (Gus Bernard, mgr.): Westerly, R. I., April 23, Mystic, Conn., 24, New London 25-27, Naugatuck 29, Sandy Hook 30, Thomaston May 1, Torrington 2, Winsted 3, Great Barrington, Mass., 4, Dalton 6, Greenfield 7, Athol 8, Worcester 9-11.
UNCLE TOM'S CABIN (Stetson's): La Salle, Ill., April 24, Streator 25.
VALE OF AVOCA (Charles E. Evans, mgr.): Brooklyn, N. Y., April 22-27.
WILLIAM BARRY: Albany, N. Y., April 26, 27.
WHITE SQUADRON: Chicago, Ill., April 22-May 11.
WAITE COMEDY (Eastern; Monte Thompson, mgr.): Poughkeepsie, N. Y., April 22-May 4.
WAITE COMEDY (Western; Dave H. Wood, mgr.): Orange, N. J., April 22-27, Atlantic City 29-May 4, Long Branch 6-11.
WILSON BARRETT: Pittsburg, Pa., April 22-27, Washington, D. C., 29-May 4.
W. H. CRANE (Joseph Brooks, mgr.): New York city Feb. 25—indefinite.
WILSON DAY: South Bend, Ind., April 22-27, Dowagiac, Mich., 29-May 1.
WARD AND YOKES (E. D. Stair, mgr.): Hartford, Conn., April 24, New Haven 25.
WILLIAM MORRIS (Lost Paradise; Gustave Frohman, mgr.): Minneapolis, Minn., April 22-27, St. Paul 29-May 4, Chicago, Ill., 5-11.

EVERYONE LIKES A GOOD THING

WARD and YOKES

have just concluded a

SECOND BIG WEEK.

(RETURN ENGAGEMENT.)

BILLY BARRY

in

"THE RISING GENERATION,"

and

Richard Golden

in

"OLD JED PROUTY,"

packed 'em in at every performance and were so well satisfied that they'll try it again in

MAY.

And every one knows that next to Good Health the best of all good things is

GOOD BUSINESS

And that is what is done at the

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NOW BOOKING SEASON 1895-96.

WARD DRAMATIC (Ralph A. Ward, mgr.): Manchester, N. H., April 22-24, Pittsfield 26, 27, Malden, Mass., 29-May 1, Worcester 2-4.
WILLIAM COLLIER (W. G. Smyth, mgr.): Philadelphia, Pa., April 22-27.

OPERA AND EXTRAVAGANZA.

AMERICAN TRAVESTY CO. (Off the Earth): Toledo, O., April 22-23, Lima 24, Springfield 25, Hamilton 26, Lexington, Ky., 27, Louisville 29-May 1, Evansville, Ind., 2, Vincennes 3, Logansport 4.
ALADDIN, JR. (David Henderson, mgr.): New York city, April 8-May 4.
ANDREWS' OPERA (George Andrews, mgr.): Chattanooga, Tenn., April 22-27, Knoxville 29-May 4.
ABBEY AND GRAU'S GRAND OPERA: New York city April 15-27.
BLACK CROOK (No. 1): Boston, Mass., April 8-27.
BLACK CROOK (Springer and Welty, mgrs.): Exeter, N. H., April 23, Dover, 24, Lewiston, Me., 25, 26, Portland 27.
BOSTONIANS (Barnabee and MacDonald): St. Paul, Minn., April 22-27, Minneapolis 29-May 4.
BOSTON FESTIVAL ORCHESTRA: New Bedford, Mass., April 22-24, New Britain, Conn., 25, New Haven 26, Waterbury 27, 28.
CAMILLE D'ARVILLE OPERA: New York city Feb. 25-May 4.
DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Cincinnati, O., April 22-27, Dayton 29, Springfield 30, Columbus 1, 2, Sandusky 3, Youngstown 4, Pittsburg, Pa., 6-11.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Corning, N. Y., April 23, Syracuse 24, Oswego 25, Ithaca 26, Binghamton 27.
DELLA FOX OPERA (Nat Roth, mgr.): St. Joseph, Mo., April 23, Kansas City 25-27.
FRANCIS WILSON (A. H. Canby, mgr.): Brooklyn, N. Y., April 22-27, Harlem 29-May 4, Philadelphia, Pa., 6-11.
FENCING MASTER: Portland, Ore., April 22-24, Seattle, Wash., 25-27.
FANTASMA (Sam Fletcher, bus. mgr.): Boston, Mass., April 22-May 4.
1492 (E. E. Rice, mgr.): Philadelphia, Pa., April 22—indefinite.
GILMORE'S BAND (Victor Herbert, conductor; John Mahnken, mgr.): Milwaukee, Wis., April 23, Chicago, Ill., 24.
HOTCHKIN SISTERS' CONCERT: New Kensington, Pa., April 24, Beaver 25, Monocacy 26.
JULES GRAU OPERA: Little Rock, Ark., April 22-27.
LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, mgrs.): Rochester, N. Y., April 22-24, Syracuse 25, Albany 26, 27, New York city 29—indefinite.
LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—indefinite.
MILTON ADORN OPERA: Scranton, Pa., April 22-27, Wilkes Barre 29-May 4, Syracuse, N. Y., 6-18.
MCGIBNEY FAMILY CONCERT (Edwin Patterson, bus. mgr.): Cooperstown, N. Y., April 23, Milford 24, Worcester 25, Cobleskill 26, Middleburg 27, Schoharie 29, Cohoes 30, Mechanicsville May 1.
NATIONAL SPECTACULAR CARNIVAL (Edward Holipeter, mgr.): Evansville, Ind., April 23, 24.
NASHVILLE STUDENTS: Lee's Summit, Mo., April 24, Norborne 30.
PRINCE PRO TEM (Charles L. Robbins, mgr.): Chicago, Ill., April 14-27.
PRINCESS BONNIE (Willard Spenser, prop.): Philadelphia, Pa., April 8-20.
SPIDER AND FLY (M. B. Leavitt, mgr.): Brooklyn, N. Y., April 22-27.
SCHUBERT SYMPHONY CLUB: Du Quoin, Ill., April 25, Sparta 26, Chester 27, Murphysboro 29, Mt. Vernon May 1, McLeansboro 2.
SUPERBA (Edwin Warner, bus. mgr.): Kansas City, Mo., April 22-27.
SOUSA'S BAND (D. Blakely, mgr.): Macon, Ga., April 23, Montgomery, Ala., 24, Mobile, 25, New Orleans, La., 26-28.
THOMAS ORCHESTRA: Cedar Rapids, Ia., April 23.
TWENTIETH CENTURY GIRL (Canary and Lederer, mgrs.): Philadelphia, Pa., April 22-27.
THOMAS Q. SEABROOKE: Newark, N. J., April 22-27.
THE PASSING SHOW (Canary and Lederer, mgrs.): Chicago, Ill., April 15—indefinite.
TENNESSEE WARBLERS: Cleveland, O., April 22-27.
U. S. MARINE BAND (J. M. Blankenship, mgr.): Dallas, Tex., April 23, 24, Marshall 25, Shreveport, La., 26, Monroe 27, Jackson, Miss., 28, 29, Greenville 30, Memphis, Tenn., May 1-3, Paducah, Ky., 4, Hopkinsville 6, Louisville 7, Lexington 8, Charleston, W. Va., 9, Washington, D. C., 10.
WILBUR OPERA: Cleveland, O., April 8-27.
WHITNEY OPERA CO. (Rob Roy): Boston, Mass., March 25-indefinite.

MINSTRELS.

AL. G. FIELD: Burlington, Vt., April 23, St. Albans 24, Plattsburg, N. Y., 25, Ogdensburg 26, Brockville, Ont., 27, Watertown, N. Y., 29, Oswego 30, Auburn May 1.
GORTON'S (Charles H. Larkin, mgr.): Adrian, Mich., April 25.
HI HENRY'S: Port Chester, N. Y., April 23, Stamford, Conn., 24, Mt. Vernon, N. Y., 25, Greenwich, Conn., 26, Norwalk 27, Bridgeport 29.
THATCHER AND JOHNSON (Frank Dumont, mgr.): Annapolis, Md., April 23, Frederick 24, Hagerstown 25, Cumberland 26, Bellaire, O., 27, Steubenville 29.

VARIETY AND BURLESQUE.

AUSTIN'S GIGANTEANS: Providence, R. I., April 22-27.
AMERICAN GAIETY GIRLS: Worcester, Mass., April 22-27.
BOB FITZSIMMONS: Pittsburg, Pa., April 22-27.
CITY CLUB: Paterson, N. J., April 22-27.
CREOLE BURLESQUE (Sam T. Jack, mgr.): New York city April 22-27, Newark, N. J., 29-May 4.
CITY SPORTS: New York city April 22-May 4, Newark, N. J., 6-11.
FRENCH FOLLY: Baltimore, Md., April 22-27, Pittsburg, Pa., 29-May 4.
GUS HILL'S NOVELTIES (Gus Hill, mgr.): Buffalo, N. Y., April 22-27, Brooklyn 29-May 4, Newark, N. J., 6-11.
GEORGE DIXON: Cincinnati, O., April 22-27.
HOPKINS' TRANS-OCEANICS: Rochester, N. Y., April 22-27, Buffalo 29-May 4, Brooklyn, E. D., 6-11.
HARRY FIELDING'S OWN (Louis Kalbfield, mgr.): Oshkosh, Wis., April 22-27.
JOHN F. FIELDS: Cleveland, O., April 22-27.
LONDON GAIETY GIRLS (John A. Flynn, mgr.): Boston, Mass., April 22-27, New York city 29-May 4.
LAWSON SPECIALTY: Joplin, Mo., April 25, Monette 26, Aurora 27.
LADIES' CLUB: Providence, R. I., April 22-27.
MARTIN JULIAN: New York city April 15-27, Pittsburg, Pa., 29-May 4.
NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Montreal, P. Q., April 22-27, New York city 29-May 4.
PETER MAHER: Louisville, Ky., April 22-27, Dayton, O., 29-May 4, Cleveland 6-11.
PUNCH ROBERTSON: New Castle, Pa., April 22-27, Warren 29-May 4, Bradford, Pa., 6-11.
REEVES AND PALMER: Philadelphia, Pa., April 22-27.
ROSE HILL'S ENGLISH FOLLY: Montreal, P. Q., April 22-27.
RUSSELL BROTHERS: New York city April 22-27.
RICE AND BARTON'S: Newark, N. J., April 22-27.
SAM T. JACK'S EXTRAVAGANZA: Washington, D. C., April 22-27.
SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, mgr.): Baltimore, Md., April 22-27.
WHITE CROOK (Alex. D. Gorman, mgr.): Brooklyn, N. Y., April 22-27, Providence, R. I., 29-May 1.
WATSON SISTERS: Albany, N. Y., April 22-27.

CIRCUSES.

BARNUM AND BAILEY'S: New York city March 28-April 27, Brooklyn, N. Y., 29-May 4.
FRANK HALL'S: Chicago, Ill., April 15-May 4.
HUNTING'S: Alderson, W. Va., April 23, Hinton 24, Charleston 25, Milton 26, Peach Orchard, Ky., 27.
RINGLING BROTHERS': Chicago, Ill., April 22-27, Peoria May 3, Lewistown 4, St. Louis, Mo., 5.
WELSH BROTHERS': Lancaster, Pa., April 29-27.
W. H. HARRIS: Aberdeen, N. C., April 24, Raleigh 25, 26, Louisburg 27.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Peoria, Ill., April 22-27.
FULLERTON (Conjurer; Edwin P. Beebe, bus. mgr.): Buffalo, N. Y., April 22-24, Binghamton 25-27, Dansville 29, 30.
FONTANA'S MERRY-MAKERS (T. W. Holland, mgr.): Fort Smith, Ark., April 29-May 4.
HERRMANN (Edw. L. Bloom, mgr.): New York city April 15-27.
HANNIBAL A. WILLIAMS (Shakespearean Recitals): Peoria, Ill., April 23, Springfield, Mo., 25, Ft. Scott, Kans., 26, Clinton, Mo., 27, Jacksonville, Ill., 29, Springfield 30.
KELLAR (Dudley McAdow, mgr.): St. Louis, Mo., April 22-27.
MR. AND MRS. BALDWIN: Troy, N. Y., April 22-24, Albany 25-27.
OSCAR B. STEEL: Brooklyn, N. Y., April 22-27.
RENTFROW'S JOLLY PATHFINDERS: Ouray, Col., April 22-27, Rico 29-May 4.
SYLVAN A. LEE (Mesmerist; Thomas F. Adkin, mgr.): Wilmington, Del., April 25-May 4.
THE FLINTS (Hypnotists; L. J. Meacham, mgr.): Beloit, Wis., April 22-27, Elgin, Ill., 29-May 4, Aurora 6-11.
WALDMAN'S BAND AND EUGENE TOWNLEY'S ENTERTAINERS (Punch Wheeler, mgr.:) Topeka, Kans., April 22-May 4, Leavenworth 6-18.

OBITUARY.

Frederick Stinson died last Friday at 15 West Twenty fourth Street, after an illness of but four days, of pleuro pneumonia, complicated with Bright's disease, aged 47. The deceased was born in London, England, but came to this country in childhood and settled in Bath, Me., where he was educated. He had a liking for the sea, became a sailor, and served for several years before the mast. He afterward became a newspaper man in Boston, and from this vocation went into the theatrical business in 1871, being first employed by Isaac B. Rich at the Howard Athenæum. For several subsequent years he was manager for John Stetson. In 1878 he had charge of the Globe Theatre, and from 1879 to 1882 he managed traveling companies. He managed Madame Modjeska from 1882 to 1888, and from the last-named year he had been the manager of Julia Marlowe. Mr. Stinson was the author of several plays. At the time of his death he was preparing for the production in Chicago next month of a new play called The Divided House. The deceased had been twice married, his second wife being Sadie Martinot, from whom he had been separated. A son, Frederick, by his first wife, survives him, aged 18 years. The body was taken to Andover, Mass., on Sunday for burial.

May Quattrocchi, a costumer, formerly with Dazian and Company, died Saturday, April 20, aged 34 years. The funeral was held from her late residence, 140 East Ninety-seventh Street, last Monday.

Mrs. Hannah Stevens, mother of Amelia ("Milly") Stevens, died at her home, 130 West Ferris Street, Galesburg, Ill., on April 7, after an illness of eighteen months, during which she suffered four surgical operations. The deceased had been cheered for her last two months by the presence of her daughter, whose name was the last word on her lips. The funeral was held on April 10, and interment was in Linwood Cemetery beside the remains of the husband of deceased, Richard Stevens, who died on Dec. 7, 1893.

Frank B. Boudinot, a stepson of J. W. Shannon, and a singer of some prominence, died at Mr. Shannon's residence, No. 923 Trinity Avenue, New York, on April 17, of tuberculosis. The deceased, who was a pupil of Karl Formes, was at different times connected with the Strakosch and the Duff Opera companies and various concert organizations. Interment was at Woodlawn.

Alexander Comstock, father of Nanette Comstock, of the Charley's Aunt company, and Alexander Comstock, the theatrical agent, died at his home in Albany on April 18 of paralysis, aged seventy-four, a few hours before the arrival in that city of his daughter with the company of which she is a member.

Born.

AIKEN.—A daughter to Mr. and Mrs. Frank E. Aiken, in Philadelphia, on April 12.

Married.

CLARKE—PRINCE.—Creston Clarke and Adelaide Prince, by the Rev. Arthur Brooks, on April 17.
FULTON—FOX.—James B. Fulton and Helen Fox, on March 26.
SWEENEY—RIGEL.—C. H. Sweeney and Winnie Rigel, in Cambridge, O., on April 15.

Died.

BOUDINOT.—Frank B. Boudinot, in New York, on April 17, of tuberculosis.
COMSTOCK.—Alexander Comstock, in Albany, on April 18, of paralysis, aged 74.
QUATTROCCHI.—May Quattrocchi, on April 20, at 140 East Ninety-first Street, aged 34.
STEVENS.—Mrs. Hannah Stevens, in Galesburg, Ill. on April 7.
STINSON.—Frederick Stinson, in New York, on April 19, of pneumonia and Bright's disease, aged 47.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Amrose, Leone
Ackerman, Irene
Arthur, Rose
Angeles, Miss
Agnew, Miss
Atherton, Nancy
Abbott, Anna
Allen, Marie
Berkley, Olive
Bradley, Leonora
Bushell, Ada
Brooks, Myra
Brooks, Louise
Burns, Kate
Burrows, Ida
Bryton, Georgia
Blanchard, Ida
Bertini, Nina
Barry, Eleanor
Booth, Hope
Burroughs, Marie
Bretonne, May
Byrne, Bessie
Booth, Agnes
Breckenridge, May
Brooks, Fannie
Bernardo, Nellie
Bowers, Mrs. D. P.
Baldwin, May
Barrett, Lizzie C.
Bertram, Helen
Baker, Florence
Bancker, Emily Castle
Cavendish, Maude
Clayton, Estelle
Cornish, Sylvester
Carter, Nannie
Creighton, Bertha
Clay, Celia
Cleveland, Bessie
Chase, Marion
Coleman, A.
Caraway, E.
Calahan, Mrs. E.
Curren, M.
Chase, Florence
Claremonte, Miss P.
Chase, Mrs. M. E.
Cortre, Triniton
Collins, Lottie, co.
Cleves, Lillian
Claxton, Kate
Clarke, M. Lee
Cushman, Sadie
Collins, June
Claire, Miss A. L.
Conway, Mrs. Frank
Clarke, Della
Carlisle, Catherine
Dickson, Maude
Dyer, Miss B.
Danvers, Mrs. Chas.
De Vere, Vere
Dynomock, Dorine
Daulton, Miss
Day, Josephine R.
Darcelle, Mlle.
Dawson, Lucy F.
Drayton, Blanche
Darling, Mrs. F. N.
Daly, Lizzie D.
Daine, Minnie
Dougherty, Sidney
Ellerson, Dell.
Elbridge, Edith
Erle, Miss
Evans, Agnes
Essing, Louise
Earl, Virginia
Erskine, Kathrine
Evelynne, Pearl
Fox, Helen
Forrest, Gail
French, Myria
Falk, Ella
FitzAllen, Adelaide
Fletcher, Lizzie
Graham, Bessie
Germon, Effie
Gardner, Mrs. C. A.
Green, May
Graybrook, Ethel
Germaine, K'th'rine
Gwiney, Helen
Gianndi, Marie
Godfrey, Carrie
Gray, Ada
Guard, Flora
Graves, Virgie
Guest, Helen
Glaser, Lulu
Gilson, Lottie
Gilroy, Mamie
Gonzales, Maggie
Gaden, Laura
Holland, Helen
Haynes, Marie
Huntley, Miss B.
Harrison, Neva
Holmes, Pollie
Hampton, Mary
Hall, Pauline
Hamilton, Ruth
Harvey, Hattie
Hatch, Margaret
Hernandez, Irene
James, Millie
Kimball, Jennie
Kammon, Effie
Kelly, Mary
Kittinger, Mrs. Geo.
Klous, Augusta
Krause, Emma
Kemp, Helen
King, Nellie
Lawrence, Nellie
La Ford, Zoe
Langdon, Miss A.
Laurens, Marie
Lay, Miss G.
Lewis, Lillian
Lipman, Clara
Lafferia, Dollie
Loring, Bonita
La Very, May
Leigh, Adelaide
Lich, Beatrice
Loane, Josephine
Lynch, Miss G. F.
Leary, Jennie
Lansing, Nina
Lee, Marion
Lottie, Bonnie
Lehman, Margaret
Lewis, Mrs. J.
Lester, Minnie
Lee, Amy
Le Roy, Irene
Malley, Louise
Mackey Julie
Mainhall, Mrs. J. L.
McDonald, Miss
Martinot, Sadie
Marlowe, Edna
Milton, Miss D.
Marlborough, Hel'n
Matthews, Mrs. Sherry
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Martin, Olive
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Merton, Annie
Melburne, Moble
Maxwell, May
Mitchell, Maggie
Morris, Clara
McClane, Carolyn
Morrison, Gertie
McCann, Miss G.
Maitland, Nina
Mayo, Eleanor
Marshall, Mad'leine
Murray, Edyth
Merideth, Adel
Miner, Etta
Newcombe, Nellie
Norr, Dourthy
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Neilson, Charlotte
Ogden, Grace
Potter, Jennie
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Percy, M.
Parker, Anna
Poole, Clara
Perry, Irene
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Reed, Miss
Ruskin, Helen
Ray, Charlotte
Roland, Katherine
Richmond, Hattie
Roe, Marie
Rosebud, Nellie
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Raymond, Flit
Ring, Julia
Riversdale, Florence
Rankin, Mrs.
Rogow, Bessie
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St. Henry, Miss J.
Sprague, Estella
Smith, Mrs. Sol
Schovelin, Lillian
Semon, Ray
Sherwood, Grace
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Sanger, Marie
Stafford, Mabel F.
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Schiller, Augusta
Stange, Abi
Starr, Hattie
Sanford, Louise
St. Claire, Ada
Theobold, Dolly
Ten Broeck, Helen
Turner, Carrie
Tiffany, Annie Ward
Telephone, Miss, co.
Theadore, Belle
Torstner, Edith
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Titus, Lydia
Templeton, Fay
Tabor, Lulu
Vinton, Dora
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Vanderhoff, Mrs. H.
Van, Gladys
Van Dosen, Cecil
Van Siclen, Ida
Winthrop, Young Mrs., co.
Wainwright, Marie, co.
Weaver, Ella
Wood, Ella
West, Sadie
Waley, Minnie
Woodard, T.
Willard, Emma
Warner, Etta S. A.
Webb, Mrs. H. C.
Wallis, Gladys
Wentworth, Irene

MEN.

Allen, Joe S.
Askin, Harry
Abbott, Chas.
Ashley, Wm. W.
Abbott, Eddie
Alexander, Hollis
Abbe, Chas.
Aldrich, Chas. T.
Allison, J. A.
Ayres, Alfred
Adams, Edward
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Abbe, Chas. S.
Buckler, Geo.
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Robeling, Geo.
Rand, Frank
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Salcombe, Fred.
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Washburn, L. W.
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Warmington, Wm.
Winter, Wm.
West, Basil
Wells, Carlton
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Wright, Harry
Woods, N. S.
Williams, G. B.
Webb, Ed.
Webster, John
Wallace, J.
Winterburn, W. J.
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Young, Chas
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Yale, Chas. H.
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